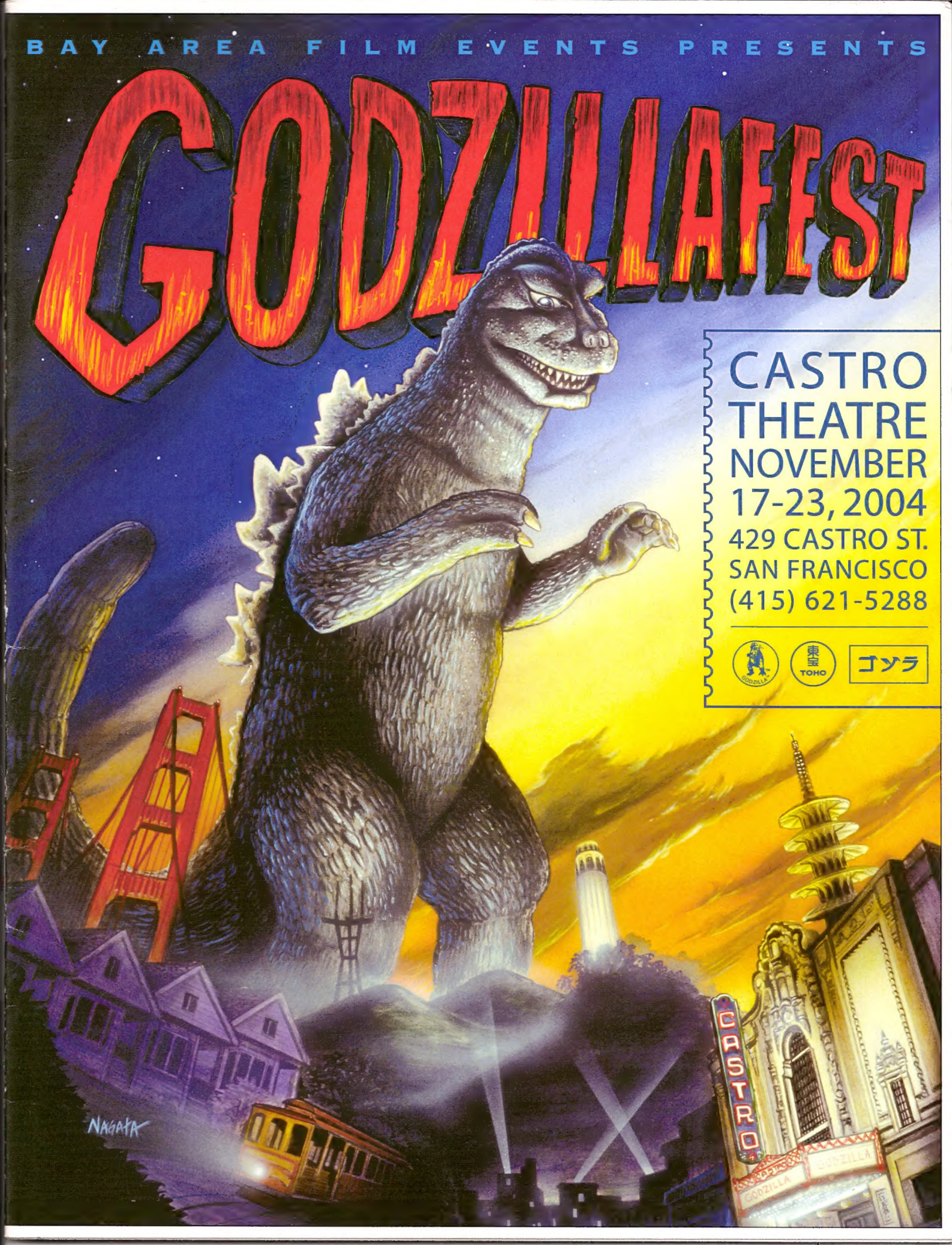


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GODZILLA

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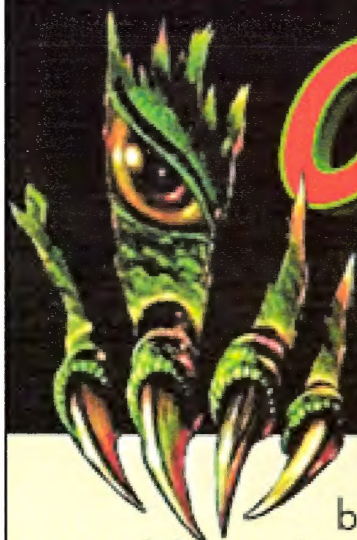


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"Bay Area Film Events Welcomes you to GODZILLAFEST!"

Words we've been waiting a long time to say. Literally, a half-century in the making, as Godzilla celebrates 50 years of monstrous movie mayhem, which started in 1954 with the film most critics refer to as an allegory of the nuclear age. Over the space of five decades, Godzilla has evolved through the years from nuclear nightmare to reluctant protector to comic superhero, and then go full-circle again.

With each evolution of character, a new generation of fans have discovered Godzilla, both in Japan and the West, and because of this, we expect to see hundreds of fans from six to sixty at GODZILLAFEST -- all of them with a common bond, a love for Kaiju Eiga (Japanese Monster Movies) -- while others just want to see some great popcorn entertainment. There's a lot of magic in Toho's fantasy films, and it is due to the dedication of filmmakers like Tomoyuki Tanaka, Ishiro Honda, Eiji Tsuburaya, Akira Ifukube and many others, including our Guests of Honor, who have made these films so memorable.

Some fans have come to a better understanding of Japan and the Japanese through Godzilla films. Is that possible? It sure is. Long before the proliferation of Anime (Japanese animation) across the globe, Godzilla has been one of the best goodwill ambassadors for Japan in the US, and has become a cross-cultural icon unlike any

other, transcending international boundaries. Hopefully, after this 20-movie film festival ends, our audience will go home happy, and perhaps some will have gained a renewed interest that will see Godzilla through the next 50 years and beyond.

In addition to films on the big screen, GODZILLAFEST has worked hard to bring in a great line-up of guests, some of the best vendors of Godzilla goods, a rare exhibit of pre-production art and memorabilia, an exclusive festival-only collectible Godzilla figure, and an array of prizes -- including tickets to the World Premiere of GODZILLA FINAL WARS in Hollywood on November 29th.

All this and more, wrapped up and presented in San Francisco's grand and historic movie palace -- the Castro Theatre. We hope that whether you catch all of the films and presentations, or only one or two, that you enjoy GODZILLAFEST as much as we have had putting it together. Big thanks goes to our sponsors and supporters listed elsewhere in this program book, without whom, none of this would have ever been possible. So, sit back and enjoy the shows, grab some popcorn and have a great time! We'll see you all back here for the 100th anniversary in 2054!

Happy Birthday, Godzilla!

- Bob Johnson, Producer, Bay Area Film Events
and the hard-working staff of GODZILLAFEST

About Bay Area Film Events

Bay Area Film Events is an organization dedicated to the presentation of classic genre films. Going to the movies used to be an event, an experience never to be forgotten. This is the movie-going memories we hope to bring to a whole new generation and revive the experience for those who remember the "good old days" -- everyone loves an event. This may include a special guests, lectures, displays, contests or special presentations. You can always schedule a film and hope the title grabs someone's attention. BAFE is striving to give you a memorable experience -- something that is sorely lacking in these days of single-feature, in-and-out, commercial-filled multi-plexes. BAFE hopes that you will enjoy GODZILLAFEST, and the next time you see "Presented by Bay Area Film Events," you will mark it down on your calendar as a must-see event -- as your support is the only way to insure keeping the dreams of classic genre films alive in Bay Area theaters for years to come! www.sfgodzillafest.com

Special Thanks

Bay Area Film Events wish to extend a SpecialThanks to our Sponsors and Supporters for without you, This Event would not be possible: Frank Okun, Naomi Sato, Ken Nadel, Margaret Liu (Radisson Miyako Hotel) Akiko Sugita (Consulate General of Japan in San Francisco), Anita Monga and Stacey Winsia, Brian Collette (Castro Theatre), Paul Osaki, Sandy Kajiyama and the staff of the JCCCNC, David Chapple (Cricket Productions), Kimono My House, Shigeko Kojima, Albert Chung /Teresa Chang (Best Western Miyako Inn) Tak Onishi (Japan Video & Media), Inc, Bill Winckler (William Winckler Productions), Brad Warner (Tsuburaya Productions Co. Ltd.), Tom & Diane Dougherty (Clawmark Toys), Ed Godziszewski (Japanese Giants), Jim Cironella, Jonathon Marlow (Greencine), Eric Henry (Film Arts Foundation), Mark Nagata Mike Miyake and the staff of Super 7, Steve Ryfle, Oki Miyano (Henshin! Online), Bob Shaw Kenny Wardell and Leslie Donaldson (KTVU), Cammy Blackstone (KFRC), Liz Clark and Robert Emmett (KFJC), Tom Wysz, Will "The Thrill" Viharo (Thrillville), Dr. Eric Lobo (Cinema Insomnia), Webster Colcord, Mike Schlesinger and Roy Khalilieh (Sony Pictures Entertainment), Bruce Goldstein (Rialto Pictures), Paul Ginsberg (Universal), Tetsushi Sudo and Shozo Watanabe (Toho Co. Ltd., Los Angeles), and a cast of thousands!

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Japanese Cultural and Community Center of Northern California
Our Community, Our Future



FRIDAY 11/19 - 7:15 p.m.

GODZILLA: THE UNCUT ORIGINAL

Gojira / 1954, 98 minutes
Director ISHIRO HONDA

Executive Producer TOMOYUKI TANAKA **Original Story** SHIGERU KAYAMA **Screenplay** TAKEO MURATA and ISHIRO HONDA **Production Design** TAKEO KITA and SATOSHI CHUKO **Cinematography** MASAO TAMAI **Film Editor** YASUNOBU TAIRA **Music** AKIRA IFUKUBE **Special Effects Production Design** AKIRA WATANABE **Special Effects Photography** SADAMASA ARIKAWA **Special Effects Director** EIJITSUBURAYA

AKIRATAKARADA (Hidetō Ogata) AKIHIKO HIRATA (Dr. Daisuke Serizawa) MOMOKO KOCHI (Emiko Yamane) SACHIO SAKAI (Reporter Hagiwara) TOYOAKI SUZUKI (Shinkichi) KOKUTEN KODO (Old Fisherman) and TAKASHI SHIMURA (Dr. Kyohei Yamane)

“GODZILLA... was the most masterful of all the dinosaur movies because it made you believe it was really happening.” — Steven Spielberg, Making of Jurassic Park

Legend has it that a young Japanese movie producer, on a plane back from his failure to get a co-production with Indonesia off the ground, dreamed up a replacement film in order to save his career. Looking out over the ocean, he imagined a great sea beast rising from the depths on a rampage of destruction. Upon returning to Toho Studios, Tomoyuki Tanaka (1910-1997) was able to sell his bosses on his story, “Giant Monster From 20,000 Miles Under the Sea,” inspired by the Japanese boxoffice success of Warner Brother’s THE BEAST FROM 20,000 FATHOMS (1953). Tanaka’s monster movie was put onto the fast track for development, even though a film like this had never been attempted before in Japan. Executive Producer Iwao Mori (1899-1979), a champion in developing special visual effects, was confident that the studio’s trick photography master, Eiji Tsuburaya (1901-1970), could bring the monster to celluloid reality.

Working under the provisional title of “Project G” (for “giant”), with “top-secret” status imposed by Mori, Tanaka hired popular fiction writer Shigeru Kayama (1906-1975) to draft a story, which would later become a screenplay. Originally, action director

Senkichi Taniguchi was assigned to the project, but because of his success with the special effects war picture, EAGLE OF THE PACIFIC (1953), director Ishiro Honda (1911-1993) was given GODZILLA. Screenwriter Takeo Murata (b.1910) and Honda overhauled Kayama’s story, taking a pseudo-documentary approach, shot by Mikio Naruse’s regular cameraman Masao Tamai, and setting the story in the real world. Honda and Murata paid careful attention in creating the characters, who were the antithesis of the cardboard types that usually populated such motion pictures, and Honda underlined this by going with an A-List cast.

The young leads were played by newcomer Akira Takarada (b.1934), Akihiko Hirata (1927-1984) and Momoko Kochi (1932-1998), and originally, Hirata was to play the young salvage officer “Ogata” and Takarada was to play the eye-patched scientist “Serizawa,” but after discussions with the actors, their roles were switched. The role of the wisened paleontologist “Dr. Yamane” was played by the great Takashi Shimura (1905-1982), who was the favorite actor of Akira Kurosawa. Shimura appeared in a number of films for the venerable director, including SANJURO SUGATA (1943), NO REGRETS FOR OUR YOUTH (1946), DRUNKEN ANGEL (1948), STRAY DOG (1949) and SEVEN SAMURAI (1954). A new and rebellious composer, Akira Ifukube (b.1914) was tapped to provide the memorable and unique score, as well as the voice for the monster. Ifukube’s themes became as synonymous with Godzilla as the James Bond Theme is with 007.

Hundreds of storyboards were supervised by Tsuburaya and Mori, in order to work out advance problems with the effects sequences, and it was determined that Stop Motion photography would be too time consuming to meet the release date mandated by Toho (already weary of SEVEN SAMURAI’s long production schedule). The monster would still be “animated” but rather, by character actor and stuntman Haruo Nakajima (b.1929) in a prosthetic suit, crafted by Teizo Toshimitsu (1906-1982) and his crew. Tsuburaya supervised meticulously constructed miniature sets of whole districts of Tokyo in 1/25 scale — down to the last detail. If these did not meet with his approval, they were struck and rebuilt to meet his standards. These hallmarks became a tradition of the kaiju eiga, and remains the two unremovable elements to this day. In first release, GODZILLA sold 9.6 million tickets in first run and earned Tsuburaya his first “Motion Picture Technique Award”... and a mon-star was born!

— August Ragone, Henshin! Online

In attendance Actors Hiroshi Koizumi, Akira Kubo, Tsutomu Kitagawa and Jerry Ito (6:45 - 7:15 PM) - Creature Features’ Bob Wilkins & John Stanley (6:30 - 6:45 PM)

Co-feature GIANT MONSTERS ALL-OUT ATTACK (9:30 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present Rialto Picture’s English subtitled version of the original and uncut 1954 version of GODZILLA. Source: Rialto Pictures.

WEDNESDAY 11/17 - 9:00 p.m.

First West Coast screening in over 40 years!

GODZILLA: KING OF THE MONSTERS!

Kaiju Oh Gojira / 1956, 80 minutes
Director ISHIRO HONDA and TERRY MORSE

Executive Producers JOSEPH E. LEVINE TERRY TURNER and ED BARRISON **Producers** HAROLD ROSS and RICHARD KAY **Screenplay** TERRY MORSE **Assistant Director** IRA WEBB **Sound Recording** ART SMITH **Sets** GEORGE ROHRS **Cinematography** GUY ROE

RAYMOND BURR (Steve Martin) FRANK IWANAGA (Tomo Iwanaga) AKIRA TAKARADA (Ogata) AKIHIKO HIRATA (Dr. Serizawa) MOMOKO KOCHI (Emiko) TAKASHI SHIMURA (Dr. Yamane)

“This is Tokyo; a smoldering memorial to the unknown; an unknown which at this very moment still prevails, and could at any time, can lash out with its terrible destruction anywhere else in the world.”

In 1955, a group of film brokers and investors purchased the international rights to the original GODZILLA, but foresaw a problem with Occidental moviegoers being able to accept an all-Asian cast film. They chose to include new footage, directed by veteran film editor Terry Morse (FOG ISLAND), featuring an American newspaper reporter, who would tell the story in flashback. Raymond Burr, who had just appeared in Alfred Hitchcock’s REAR WINDOW was tapped to play the main character, “Steve Martin” (this was long before public heard of the comedian of the same name), and with little to go with, Burr turned in a solid and somber performance — reportedly shot in five days. The part of Burr’s interpreter, security officer “Tomo Iwanaga,” was played by Japanese-American character actor Frank Iwanaga (THE FROGMEN).

Counter to what some critics have written recently, Morse’s footage (shot by Guy Roe) was cleverly inserted into the original film — although in retrospect, it’s obvious that when Burr speaks to one of the main characters, it’s not the real actor, but a double. In order to accommodate the new footage, the picture was extensively cut, rendering all the characters (save for Dr. Serizawa) less dimensional than in the original. While

much attention was paid to what was going on in a particular scene, not much attention was given to what was being said, in Japanese (several scenes feature characters speaking out of context). Morse was probably thinking, “Who is ever going to notice?” and at the time, he was right. Dubbing only minimal amounts of footage seemed wise, since this was one of the first attempts at this technique used to prepare a foreign film for American audiences. The three-person voice talent was led by the loquacious Chinese-American character actor James Hong (BIG TROUBLE IN LITTLE CHINA), and recorded in a single day, without the actors ever seeing any of the footage.

Despite the seemingly rushed nature of Morse’s inserts (and the toning down of the original’s atomic and apocalyptic themes), the film manages to maintain a gritty, moody feel that lends this adaptation a life all its own. In fact, Toho was well aware of, and involved in, all of the steps in making the US version — including inspection and approval. Fortunately, Morse’s adaptation was well done, unlike the amateurish butcher jobs that would kill films like GODZILLA RAIDS AGAIN (1955) and KING KONG VS. GODZILLA (1962). In GODZILLA: KING OF THE MONSTERS!, the work of Ishiro Honda, Eiji Tsuburaya and Akira Ifukube still shine through — and was still pretty potent for 1956 audiences — making it the greatest of the “Monster-on-the-Loose” spectacles of the period. Based on those strengths, the film went on to huge international box-office success — which is why, 50 years after GODZILLA was released in Japan, we are celebrating the monster’s legacy, today.

— August Ragone, Henshin! Online

Co-feature RODAN: THE FLYING MONSTER (7:20 PM)

NOTE ABOUT THE PRINT: Since the complete, uncut, original Japanese version of GODZILLA has been screened nationwide this year, it’s time to go back and review the “Raymond Burr Version” — in a rare Bay Area screening. Source: Rialto Pictures.

WEDNESDAY 11/17 - 7:20 p.m.

First Bay Area Screening in More Than 30 Years!

RODAN: THE FLYING MONSTER

Sora-no Daikaiju Radon / 1956, 72 minutes

Director ISHIRO HONDA

Executive Producer TOMOYUKI TANAKA **Original Story** KEN KURONUMA **Screenplay** TAKESHI KIMURA and TAKEO MURATA **Production Design** TATSUO KITA **Cinematography** ISAMU ASHIDA **Film Editor** KOICHI IWASHITA **Music** AKIRA IFUKUBE **Special Effects Production Design** AKIRA WATANABE **Special Effects Photography** SADAMASA ARIKAWA **Special Effects Director** EIJI TSUBURAYA [US Version] **Producers** THE KING BROTHERS **Film Editor** ROBERT EISEN **English Dialogue and Director** DAVID DUNCAN

KENJI SAHARA (Shigeru Kamura) AKIHIKO HIRATA (Professor Kyuchiro Kashiwagi) AKIO KOBORI (Police Chief Nishimura) YOSHIBUMI TAJIMA (Iseki) MINOSUKE YAMADA (Constable Ozaki) RINSAKU OGATA (Goro) and YUMI SHIRAKAWA (Kiyo)

"Are there even more terrible monsters stirring in the darkness, waiting to spring upon us?"

Mostly shot on location on Japan's southernmost island of Kyushu, RODAN was Toho's first color kaiju eiga, based on a treatment by author Ken Kuroshima (who also wrote the treatment for VARAN). The screenplay, written by Takeshi Kimura and Takeo Murata, centers on two lovers whom are mirrored with the Rodan. While not in Kuroshima's treatment, the murderous super-sized dragonfly larvae, or Meganuron, were inspired by Gordon Douglas' guargantuan ants in THEM! (1954). Honda's direction is dramatic and less documentary than GODZILLA (1954), with creepy scenes in the coal mines and beautiful panoramic photography. Veteran 2nd Unit director, Jun Fukuda (1923-2000), became a director with SECRET OF THE TELEGIAN in 1960, and would later helm several Godzilla films of his own.

Starring the "Hopes for 1957" newcomers Kenji Sahara (b.1932) and Yumi Shirakawa (b.1936), would be paired in several pictures together after RODAN, including THE MYSTERIANS (1957). After placing second in a Toho talent contest in 1953, Sahara was a bit player until RODAN, and became one of the busiest actors at Toho, appearing in over

SATURDAY 11/20 - 1:15 and 5:00 p.m.

THE H-MAN

Bijo to Ekitai Ningen / 1958, 80 minutes

Director ISHIRO HONDA

Executive Producer TOMOYUKI TANAKA **Original Story** HIDEO UNAGAMI **Screenplay** TAKESHI KIMURA **Production Design** TAKEO KITA **Cinematographer** HAJIME KOIZUMI **Film Editor** KAZUJITAIRA **Special Effects Production Design** AKIRA WATANABE **Special Effects Photography** HIDESABURO ARAKI and SADAMASA ARIKAWA **Special Effects Director** EIJITSUBURAYA

KENJI SAHARA (Dr. Masada) AKIHIKO HIRATA (Inspector Tominaga) YUMI SHIRAKAWA (Chikako Arai) EITARO OGAWA (Detective Miyashita) MAKOTO SATO (Uchida) YOSHIO TSUCHIYA (Detective Taguchi) YOSHIBUMI TAJIMA (Detective Sakata) TETSU NAKAMURA (Chin) NIDAO KIRINO (Shimazaki) HISAYA ITO (Masaki Arai) and KOREYA SENDA (Professor Maki)

"Who shall rule the Earth... Man or the H-Man?"

Often mistakenly called a rip-off of THE BLOB (1958), "The Beauty and the Liquefied Man" was in production before the American film ever hit screens. According to official sources, the treatment was submitted by a former Shochiku Studios actor who was hired by Toho, under his new stage name, Hideo Unagami. His story caught the eye of producer Tanaka, and was okayed for development under the supervision of director Honda. Like the original GODZILLA, the premise was based loosely on the real-life incident where a Japanese fishing trawler wandered into the waters of the H-Bomb test site at Bikini Atoll. The crew and their catch became radioactive, and death came to several of the crew members as a result of radiation poisoning. In November of 1957, on the day that both Tanaka and Honda were to finalize the story with Unagami, he suffered a fatal heart attack. Takeshi Kimura, who worked on RODAN (1956) and THE MYSTERIANS (1957), was put in charge of drafting the screenplay.

This mixture of detective story and science fiction was not new to the Japanese; "Irregular Detective Fiction" took root in the 1920s with the rise in popularity of such fiction magazines as New Youth and Science Pictorial, where this sub-genre originated. The first films in this vein were Daiei's THE RAINBOW MAN and ENTER THE INVISIBLE MAN (both 1949), the latter with inspired effects by Tsuburaya. While Rampo Edogawa's juvenile stories, Boys Detective Gang, were made into a series of films by Toei

twenty science fiction films. Still active, Sahara can currently be seen in the television series ULTRAMAN NEXUS (2004) and the upcoming GODZILLA FINAL WARS. Joining Toho in 1956, the beautiful Shirakawa appeared in several of Honda's pictures, and is still acting today. A favorite of Hiroshi Inagaki and Akira Kurosawa, the late Akihiko Hirata played many memorable characters, starting with "Dr. Serizawa" in GODZILLA, and continues to be one of the most recognizable faces in Toho's fantasy films.

Tsuburaya's elaborate special effects took up 60% of the film's production budget, and it's all up there on screen — from beautiful matte paintings to highly detailed miniature sets — and is still quite effective 48 years later. One of the outstanding sequences is the destruction of the Nishikai Bridge, a scene that could only be shot once. A matter of precise timing; wire operators had to pull Rodan over the 1/20 scale bridge, while other crew members pulled the wires to collapse the bridge. Shot with several cameras in tandem, it all went off perfectly. The miniature of the Iwata-ya department store in Fukuoka City (changed to Sasebo City in the US version) was built with real reinforced steel beams, in order to support the weight of monster actor Haruo Nakajima and the 150-pound Rodan costume.

The US adaptation was produced by the King Brothers (Maurice, Frank and Herman) who are best remembered for RODAN and the kaiju eiga-styled GORG (1961). Starting with a complete work print, several shots not used in the Japanese version were utilized, while the H-Bomb tests seen in the opening did not exist in the original. The English dialogue was written and directed by David Duncan (1913-1999), best known for genre films like THE BLACK SCORPION (1957) and THE TIME MACHINE (1960). Voice talent on RODAN included the venerable Keye Luke (KUNG FU) as "Shigeru" and Paul Frees (THE THING FROM ANOTHER WORLD) as "Nishimura." A young George Takei (STAR TREK) took a summer job working on RODAN, providing the voice for "Professor Kashiwagi" ("and at least ten other characters — I lost count!" he said recently).

— August Ragone, Henshin! Online

Co-feature GODZILLA: KING OF THE MONSTERS! (9:00 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present a rare 35mm IB Technicolor print of the English-dubbed version, which is significantly different from the Japanese version, including library music cues. Special thanks to Ed Godziszewski with the permission of Toho Co. Ltd.

between 1954-1958, THE H-MAN (it's US title) was far more adult; with its mixture of seedy nightclubs, lurid characters and drug smuggling — akin to similar "gangster" related titles from Toho, Nikkatsu and Toei of the period.

Once again, Honda paired Kenji Sahara and Yumi Shirakawa for the third, and last, time in THE H-MAN. Playing the young theoretical scientist, Sahara would continue to appear in many films for Honda, as well as star in Tsuburaya's classic television series ULTRA Q (1966). Shirakawa plays a Cabret Chantuese, and shortly thereafter was cast in such films as Yasujiro Ozu's EARLY AUTUMN (1961). She only made a handful of fantasy films after THE H-MAN, SECRET OF THE TELEGIAN (1960), THE LAST WAR (1961) and GORATH (1962), and married Nikkatsu Studios action star Hideaki Nitani (TOKYO DRIFTER). Koreya Senda (1904-1994), who plays "Dr. Maki," was the uncle of one of our Guests of Honor, Jerry Ito (see Guest Biographies).

Although there are no giant monsters in THE H-MAN, there still are some very special effects in the picture, especially eerie is the hydrogen ooze that dissolves the human victims; and when the shapeless mutants manifest into humanoid beings. Another remarkable effect is the dissolving humans being absorbed by the liquefied beings, which were so shocking in 1958, that Columbia Pictures decided to make some edits to lessen the impact. This effect was accomplished by making life-sized latex balloons of the victims, and shooting at high speed while the air ran out of them. Special sets were constructed that would roll 60% to allow the deadly ooze to threaten the cast members. Tsuburaya also provides some miniature sequences of the ghost ship and the sewers under Tokyo, as they become engulfed in fires used to combat the H-Men.

— August Ragone, Henshin! Online

Co-feature GODZILLA VS. KING GHIDORAH (3:00 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present a beautiful print of the original US version produced by Columbia Pictures. Source: Sony Repertory.

SUNDAY MATINEE 11/21 - 5:45 p.m.

BATTLE IN OUTER SPACE

Uchu Daisenso / 1959, 90 minutes

Director ISHIRO HONDA

Original Story JOJIRO OKAMI **Screenplay** SHINICHI SEKIZAWA **Production Design** TERUAKI ABE **Cinematography** HAJIME KOIZUMI **Film Editor** KAZUJI TAIRA **Music** AKIRA IFUKUBE **Special Effects Production Design** AKIRA WATANABE **Special Effects Photography** SADAMASA ARIKAWA **Special Effects Director** EIJITSUBURAYA

RYO IKEBE (Major Ichiro Katsumiya) KYOKO ANZAI (Etsuko Shiraishi) KOREYA SENDA (Dr. Adachi) LEONARD STANFORD (Dr. Roger Richardson) HAROLD CONWAY (Dr. Immerman) YOSHITSUCHIYA (Yuichi Iwamura) HISAYA ITO (Kogure) NADAO KIRINO (Okada) ELSIE RITCHER (Sylvia) GEORGE WYMAN (Dr. Ahmed) ED KEANE (US General) and MINORU TAKADA (Defense Commander)

"We have implanted our lives into your mind, and you will become our slave."

The film opens with a shot of an orbital space station, and a title card that pronounces the setting as "1965" — an odd date in retrospect, we know that these advances did not come to pass (the first Moon landing was a decade away). "Why 1965," one might ask? This is because the film is a direct sequel to THE MYSTERIANS (1957), and within that context, it makes perfect sense — the nations of the world dropped their petty hostilities to unite against a common foe, and were able to repel the invaders. In the eight years between the settings of THE MYSTERIANS and BATTLE IN OUTER SPACE, Mankind has absorbed the alien technology, and have advanced in science by leaps and bounds — and are just reaching out into space with these technological advancements.

Another confusing element for some viewers, was that a number of the characters from THE MYSTERIANS are carried over to this spectacle (both based on short stories by former test pilot-turned-science fiction writer, Jojiro Okami), but the original actors were unavailable when the production went into full swing. Most notably, Takashi Shimura (SEVEN SAMURAI), was replaced by Koreya Senda (GATE OF HELL) as "Dr.

SATURDAY 11/20 - 7:00 p.m.

West Coast premiere!

MOTHRA

Mosura / 1961, 101 minutes

Director ISHIRO HONDA

Executive Producer TOMOYUKI TANAKA **Screenplay** SHINICHI SEKIZAWA (based on the stories by Shinichiro Nakamura, Takehiko Fukunaga and Yoshie Hotta) **Production Design** TAKEO KITA and TERUAKI ABE **Cinematography** HAJIME KOIZUMI **Film Editor** KAZUJI TAIRA **Music** YUJI KOSEKI **Special Effects Production Design** AKIRA WATANABE **Special Effects Photography** SADAMASA ARIKAWA **Special Effects Director** EIJITSUBURAYA

FRANKIE SAKAI (Senichiro Fukuda, Nitto News writer) KYOKO KAGAWA (Michi Hanamura) HIROSHI KOIZUMI (Dr. Shinichi Chujo) KEN UEHARA (Dr. Harada) JERRY ITO (Clark Nelson) YUMI and EMI ITO (Little Beauties) AKIHIRO TAYAMA (Shinji Chujo) SATOSHI NAKAMURA (Nelson's Henchman) JOHNNY YUSEF (Nelson's Henchman) OBER WYATT (Dr. Roth) ROBERT DUNHAM (Newkirk City Police Chief) ED KEANE (Newkirk City Mayor) and TAKASHI SHIMURA (Nitto News Editor Amano)

"Mothra is... well... it's sort of... a legend, Sir!"

At the time of its production, MOTHRA was Toho's largest scale kaiju eiga made during the Golden Age, starting with GODZILLA and refined with RODAN. The studio solicited three novelists to each write one-third of a story, based on the treatment for the film, and serialized in the Weekly Asahi newspaper. Screenwriter Sekizawa only took basic cues from the short story, added the fairy tale atmosphere, and created a wonderful synergy between the three main characters. The climax in New Kirk City (a hybrid of San Francisco and NYC) was not in the original screenplay, but was commissioned by Columbia Pictures, due to the success of their Stateside releases of THE H-MAN and BATTLE IN OUTER SPACE. The original ending was already shot and had to be jettisoned in favor of this new ending, which added far greater scope.

A major element of MOTHRA is the wondrous and beautiful score by seasoned composer Yuji Koseki (1908-1989), who occasionally wrote film music (TOWER OF LILLIES), but whose career concentrated on penning hit songs for Nippon Columbia's pop stars. Koseki was not only chosen because of his previous work with pop sensation The Peanuts (twins Yumi and Emi Ito, who were cast as the "Little Beauties"), but because the film is essentially operatic — the music is an integral part of the story. Koseki had been

Adachi"; the stunning Kyoko Anzai (1934-2002) replaced Yumi Shirakawa (EARLY AUTUMN) as "Etsuko Shiraishi"; Leonard Stanford (THEY WERE EXPENDABLE) replaced George Furness as "Dr. Richardson," while Harold Conway (TORA! TORA! TORA!) reprised his role as "Dr. Immerman." Our Guest of Honor, former actor and agent, Ed Keane (see Guest Biographies) is among the large non-Japanese supporting cast.

Even though the film lacks the presence of the great Takashi Shimura, it gained a great performance from Yoshio Tsuchiya, who played "Rikichi" in SEVEN SAMURAI (1954), as the alien-enslaved "Yuichi Iwamura." Tsuchiya (b.1927) excelled in complex or tortured characters, and because of his acting prowess, was hand-picked for Kurosawa's ensemble of actors. Tsuchiya jumped at the chance to play the masked leader of the Mysterians, rather than play one of the human characters, despite studio wishes, and continued to play roles as monsters or madmen in THE HUMAN VAPOR (1960), MATANGO (1963), MONSTER ZERO (1965) and DESTROY ALL MONSTERS (1968). The film's star Ryo Ikebe (b. 1918) was a top-billed leading man and renown actor who appeared in such films as Masahiro Shinoda's PALE FLOWER (1964), and was still playing leading men well into his 40s. He also appeared in the science fiction films GORATH (1962) and THE WAR IN SPACE (1977).

The evocative '50s spacecraft designs were conceived by artist Shigeru Komatsuzaki (1915-2001), who provided similar chores on THE MYSTERIANS, which were refined by Akira Watanabe and his staff. Komatsuzaki would later go on to create one of the most memorable icons of science fiction cinema, for ATRAGON (1963). BATTLE IN OUTER SPACE is one of the most action-oriented and miniature-filled of Toho's early special effects productions, and Eiji Tsuburaya outdoes himself in regards to the sheer number of effects scenes, especially during the final battle above the Earth — which floored audiences in 1959 — and can only be fully appreciated on the Big Screen, the way it was meant to be seen.

— August Ragone, Henshin! Online

In attendance Actor Ed Keane (5:35 - 5:45 PM)

Co-feature DESTROY ALL MONSTERS (4:00 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present a 35mm print of the English-language version of the film. There are several alterations to this version from the original, mostly concerning the original Akira Ifukube score — several of Ifukube's battle marches, most notably in the skirmishes on the Moon and the final all-out battle, where Columbia Pictures decided to remove the thrilling cues and replace them with more "suspenseful" music. The effect lessens the drama of these battles. Source: Sony Repertory.

instrumental in writing The Peanuts' biggest hits, and penned their songs for MOTHRA, "The Song of Mothra" and "The Daughters of Infant Island." Koseki and The Peanuts were the perfect choice for MOTHRA, as its fairy tale setting could have been lost in the heavy compositions of Akira Ifukube.

Tsuburaya's team had their work cut out for them, with the scope and size of the miniature sets needed, as well the sheer number of effects sequences required by the screenplay. The Minato Ward, landmarked by the massive Tokyo Tower, was the most enormous miniature set ever built at the time, and accurate, right down to the last house (in 1/100 scale to accommodate the four foot-long mechanical prop of the caterpillar). Other scenes of the caterpillar wrecking havoc was accomplished with a nearly forty foot-long "costume," needing seven operators (with veteran monster suit actor Haruo "Godzilla" Nakajima in the lead). The sequence where Mothra thrashes the Shibuya Ward (and it's train station in glorious 1/20-scale), is now fully restored in this presentation. The volume and detail of the visual effects are pure motion picture spectacle — and 43 years after it's first release, is still awe-inspiring in its scope, craftsmanship and sheer audacity.

MOTHRA was a massive hit, selling over sold over nine million tickets (impressive for a country the size of California). Viewed on its own, there is much to appreciate about MOTHRA, but it is also the vital lynchpin in the development of the genre. No kaiju eiga, before or since, has touched it's size and magnitude — a film like MOTHRA simply could not be produced today. Sekizawa's witty screenplay, spot-on acting from leads Frankie Sakai (SHOGUN), Kyoko Kagawa (HIGH AND LOW) and our Guests of Honor Hiroshi Koizumi and Jerry Ito (see Guest Biographies), inspired direction by Honda and the visual detail of Tsuburaya, make MOTHRA irresistible entertainment — and one of the finest films ever produced by Toho Motion Picture Company.

— August Ragone, Henshin! Online

In attendance Actors Hiroshi Koizumi, Jerry Ito and Ed Keane (6:40 - 7:00 PM)

Co-feature GODZILLA: TOKYO SOS (9:10 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present the original and uncut Japanese version of MOTHRA, English subtitled for the first time by Sony Repertory (now free of the cartoonish English dubbing that plagued most of these films) and reinstates one of The Peanuts' performances. This stunning 35mm Tohoscope version, runs nearly six minutes longer than the version prepared by Columbia Pictures for its initial US release in 1962. Source: Sony Repertory.

MONDAY 11/22 - 7:00 p.m.
Brand New 35mm Print!

KING KONG VS. GODZILLA

Kingu Kongu tai Gojira / 1962, 90 minutes
Director ISHIRO HONDA and THOMAS MONTGOMERY

Executive Producer TOMOYUKI TANAKA **Screenplay** SHINICHI SEKIZAWA **Production Design** TERUAKI ABE & TAKEO KITA **Cinematographer** HAJIME KOIZUMI **Film Editor** REIKO KANEKO **Music** AKIRA IFUKUBE **Special Effects Production Design** AKIRA WATANABE **Special Effects Photography** SADAMASA ARIKAWA **Special Effects Director** EIJITSUBURAYA [US Version] **Producer** JOHN BECK **Screenplay** BRUCE HOWARD & PAUL MASON **Music and Film Editor** PETER ZINNER

TADAO TAKASHIMA (Osamu Sakurai) KENJI SAHARA (Kazuo Fujita) YU FUJIKI (Kinsaburo Furue) MIE HAMA (Fumiko Sakurai) AKIKO WAKABAYASHI (Tamiye) JUNTAZAKI (General Masami Shinzo) SENKICHI OMURA (Konno) YOSHIO KOSUGI (Farou Island Chief) and ICHIRO ARISHIMA (Mr. Tako)

“N-no more! I’m sick of Godzilla!”

One of the most misunderstood and maligned films in the Godzilla series, KING KONG VS. GODZILLA had a bizarre and unfortunate genesis. But, that’s Hollywood for you... In the late 1950s, special effects master Willis O’Brien (KING KONG) found no luck in pitching his idea, “King Kong vs. Frankenstein,” to studios, but it did catch the attention of former Universal producer John Beck. Beck took on the project, but hit walls until he came to Toho Studios, who were interested in a return vehicle for Godzilla (and another spectacle for their 30th Anniversary rouser, which included Hiroshi Inagaki’s CHUSHINGURA). Beck was able to convince Toho to foot the licensing fees for King Kong, the cost of which was so high, that it squashed Tanaka’s hopes to shoot on location in Sri Lanka. Honda and Sekizawa envisioned an entertainment picture along the lines of MOTHRA (1961) and screenwriting began in earnest.

Cast in the lead was popular actor and comedian, Tadao Takashima (b. 1930), the father of actors Masahiro (GODZILLA VS. DESTROYAH) and Masanobu (GODZILLA FINAL WARS). He was paired with Yuji Fujiki (b. 1931), another comic genius, who played the “Eiko Maru” radio operator in the original GODZILLA. Honda cast them together again in ATRAGON

MONDAY 11/22 - 9:00 p.m.

GHIDRAH: THE THREE HEADED MONSTER

San Daikaiju Chikyu Saidai-no Kessen / 1964, 85 minutes
Director ISHIRO HONDA

Executive Producer TOMOYUKI TANAKA **Screenplay** SHINICHI SEKIZAWA **Production Design** TAKEO KITA **Cinematography** HAJIME KOIZUMI **Music** AKIRA IFUKUBE **Special Effects Production Design** AKIRA WATANABE **Special Effects Photography** SADAMASA ARIKAWA **Special Effects Director** EIJI TSUBURAYA [US Version] **Additional Music and Sound Effects** FILMSCORES INC. **English Dialogue** JOE BELLUCI **Post-production Consultant** RAY ANGUS

YOSUKE NATSUKI (Detective Shindo) YURIKO HOSHI (Naoko Shindo) HIROSHI KOIZUMI (Professor Murai) AKIKO WAKABAYASHI (Princess Salno) HISAYA ITO (Malmess) AKIHIKO HIRATA (Chief Detective Okita) THE PEANUTS: EMI & YUMI ITO (The Little Beauties) and TAKASHI SHIMURA (Dr. Tsukamoto)

“There’s no such thing as brain waves!”

“Three Giant Monsters: The Greatest Battle on Earth” was planned to feature all three of Toho’s biggest monster stars, Godzilla, Rodan and Mothra, who would “team up” to fight the space meance, “King Ghidorah.” Perhaps the most inspired creature the studio ever conceived, King Ghidorah was the idea of scenarist Sekizawa, who described the monster as “three heads, two tails, and a metallic roar like a bell.” The impressive King Ghidorah was designed by Akira Watanabe, whose sketches were faithfully realized by the prosthetic crew in Toho’s Special Arts Department. Early on, the triple threat was coated a menacing shade of crimson, at the direction of Eiji Tsuburaya. This was changed to a more colorful variation, but eventually King Ghidorah was given his more familiar shade of gold.

Sekizawa’s screenplay is more fantasy-oriented, centering on an Eastern princess (a descendant of aliens) marked for assassination, and written to appeal to a broader audience than the previous films. Honda said to author Guy Tucker, “When I make a monster film, I never think that it will be for children. I want to imagine and express a story [to a wide audience], but it’s always children who are the most interested.” While the other monsters are portrayed fairly rigour-du-jour during the first third of the film,

(1963). Actresses Mie Hama (b.1943) and Akiko Wakabayashi (b.1941) became superstars in their own right, and shared the distinction of becoming “Bond Girls” in YOU ONLY LIVE TWICE (1967). Wakabayashi gave up acting when she was married in 1968, while Hama pressed on, and is still acting today. RODAN’s star, Kenji Sahara, plays Hama’s inventor boyfriend in a supporting role. The greedy advertising exec was played by Ichiro Arishima (1916-1987), a dazzling physical comedian who was beloved by audiences as the “Japanese Chaplin,” and starred in over a hundred popular films and television shows.

The infamous Kong suit is not up to the par of what Toho’s effects department could accomplish, due to the budget cutbacks imposed because of the high fees in securing the rights to the character. On the other hand, Godzilla appears more powerful than before, and established the “classic” look of the 1960s. While the miniature sets were as elaborate as ever, with mountains and rivers, Tsuburaya chose to shoot much the action at normal speed, which doesn’t allow these characters the illusion of mass and size. Tsuburaya also allowed suit actors Haruo Nakajima and Shoichi Hirose to freely choreograph their fight scenes, and they chose Pro Wrestling. Honda’s version is fast, furious and entertaining as all get-out and is not meant to be taken as seriously the original Godzilla. Sekizawa wrote a satire on the rise in rampant commercialization in Japan, also reflected in Yazuo Masumura’s GIANTS AND TOYS (1958), which Honda executed to a tee. But, this is not apparent in Beck’s version, which is neutered beyond reproach.

The unintentionally laughable scenes for the US version were amatuerishly shot by the unremarkable Thomas Montgomery, and were cut haphazardly into the Honda’s. This eliminated wonderful sequences from the original, to make room for Michael Keith as the smug “UN Reporter Eric Carter,” Harry Holcombe as clueless “Dr. Arnold Johnson,” and James Yagi as the lost “UN Reporter Yutaka Omura.” All save for Akira Ifukube’s Farou Island music, the maestro’s thunderous stereo score was jettisoned whole by Beck – only to be replaced by stale Universal library cues, because they sounded less “Asian.” Beck never understood the film, and never caught on that it was a satire. This was typical of the mishandling of these films in the early years, and why they are so misunderstood outside of Japan. In the end, O’Brien filed against Beck for stealing his idea, but couldn’t afford to persue, and passed away before the film was released in the States. Surely, Beck was the most terrible monster of all.

– August Ragone, Henshin! Online
Co-feature GHIDRAH: THE THREE-HEADED MONSTER (9:00 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present a newly-struck 35mm print of the American Version. There were never two separate endings, one in which Godzilla loses (US) and one where Godzilla wins (Japan); this was a rumor started in the pages of Famous Monsters of Filmland Magazine, and is completely false. What you see is what you get. This was first Godzilla film to be shot in widescreen and color. Source: Universal Pictures.

they suddenly become anthropomorphic, “I don’t think that monsters should be comical characters, the audience is more entertained when [the monsters] strike fear in the hearts of the [human] characters.” But, Honda still manages to keep the audience in their seats, with assured and swift direction.

Yosuke Natsuki (b.1936), who had just come off of DOGORA (1964), top-lines as (Detective Shindo). Natsuki’s most recent genre performance was that of “Professor Hayashida” in GODZILLA 1985 (1984). The spunky and in-demand Yuriko Hoshi (WARRING STATES) stars as Shindo’s sister, an investigative reporter. Hoshi most recently appeared as “Professor Yoshizawa” in GODZILLA VS. MEGAGUIRUS (2000). One of our Guests of Honor, Hiroshi Koizumi (see Guest Biographies), once again plays the scientist, geologist “Professor Murai.” Koizumi recently appeared in GODZILLA: TOKYO SOS (2003). Akiko Wakabayashi (KING KONG VS. GODZILLA) plays the central character, “Princess Salno,” who went on to appear in YOU ONLY LIVE TWICE (1967). “Malmess” was to be played by Yoshio Tsuchiya, but when held over on Kurosawa’s RED BEARD, he was replaced by character actor Hisaya Ito (b.1938).

Many of Tsuburaya’s visual effects for the picture are thrilling, such as the birth of King Ghidorah, it’s awe-inspiring destruction of Yokohama and Tokyo, and the first battle between Godzilla and Rodan. But the increasing anthomorphic behaviour (especially in the Monster Summit scene) lessens the overall impact — if not the entertainment value. Honda said, “I was hesitant to let Mothra act as the mediator... I felt that the monsters... were far too humanized.” Even still, backed by Maestro Ifukube’s wonderful fairy tale score (including a memorable song from The Peanuts), the visual treats of Tsuburaya, and the magnificent King Ghidorah, make GHIDRAH: THE THREE-HEADED MONSTER (the film’s US title) a memorable entry in the series.

– August Ragone, Henshin! Online

In attendance Actors Hiroshi Koizumi, Akira Kubo, Tsutomu Kitagawa (8:35 - 9:00 PM)
Co-feature KING KONG VS. GODZILLA (7:00 PM)

NOTE ABOUT THE PRINT: Godzillafest presents a 35mm print of the English-dubbed US Version (with Spanish subtitles), woefully edited and released by Continental. Some of the editing leaves scenes confusing; when Godzilla arrives at the Port of Yokohama, he is scene on the docks, then in the water, and then back on the docks. Some of Ifukube’s great score, with motifs for each of the monsters, was replaced in favor of library music cues heard in films such as Russ Meyer’s FASTER PUSSYCAT KILL! KILL! (1965). It’s no wonder these films got such a terrible reputation in the west. Source: Toho Co. Ltd.

SUNDAY 11/21 - 9:30 p.m.
Uncut version!

MONSTER ZERO

Kaiju Daisenso / 1965, 94 minutes
Director ISHIRO HONDA

Executive Producer TOMOYUKI TANAKA Screenplay SHINICHI SEKIZAWA Production Design TAKEO KITA Cinemaphotography HAJIME KOIZUMI Film Editor RYOHEI FUJII Music AKIRA IFUKUBE Special Effects Production Design AKIRA WATANABE Special Effects Photography SADAMASA ARIKAWA Special Effects Director EIJITSUBURAYA [US Version]: Producers HENRY G. SAPERSTEIN and REUBEN BERCOVITCH Dialogue Supervisor RICHARD KROWN

NICK ADAMS (Forrest Glenn) AKIRA TAKARADA (Kazuo Fujii) KUMI MIZUNO (Namikawa) KEIKO SAWAI (Haruno Fuji) AKIRA KUBO (Tetsuo Torii) JUNTAZAKI (Dr. Sakurai) and YOSHITSUCHIYA (The Controller)

"I've got big news for you, Pal!"

In May of 1965, Henry G. Saperstein of United Productions of America, announced that he signed a five picture deal with Toho, that would see films produced with the inclusion of American actors, instead of said thespians being added into the films as an afterthought (as in GODZILLA: KING OF THE MONSTERS). The first production was FRANKENSTEIN CONQUERS THE WORLD, featuring Nick Adams in the starring role. Adams (1931-1968) was a likeable television star with a hit series under his belt, THE REBEL, but was finding it hard to secure work (because of Hollywood politics), and jumped at the opportunity. Well-liked by Toho's cast and crew, Adams' outstanding mark on MONSTER ZERO is one of best qualities in a film brimming with good qualities, and he steals the show with his self-written dialogue (which was as "rough" as was allowed by US standards in the mid-1960s).

The on-screen rapport between the Astronauts, played by Adams and Akira Takarada (who starred in the first GODZILLA), was that of old chums, and is extremely believable — they only knew each other for a few months before shooting the film. Adams' off-screen rapport with Yoshio Tsuchiya (who was in Kurosawa's repertory of actors, and played "Rikichi" in SEVEN SAMURAI), was another thing entirely. The two would play practical jokes on each other — when Adams asked how to say "Good Morning" in Japanese, Tsuchiya taught him to say "I'm starving," instead. Tsuchiya's icy and robotic

THURSDAY 11/18 - 7:15 p.m.

WAR OF THE GARGANTUAS

Furankenshutain-no Kaiju Sanda tai Gaira / 1966, 92 minutes
Director ISHIRO HONDA

Executive Producer TOMOYUKI TANAKA and KENICHIROTSUNODA Screenplay KAORU MABUCHI and ISHIRO HONDA Production Design TAKEO KITA Cinemaphotography HAJIME KOIZUMI Film Editor RYOHEI FUJII Music AKIRA IFUKUBE Special Effects Production Design YASUYUKI INOUE Special Effects Photography SADAMASA ARIKAWA and SOKEI TOMIOKA Special Effects Director EIJI TSUBURAYA [US Version]: Producers HENRY G. SAPERSTEIN and REUBEN BERCOVITCH Original Story RUBEN BERCOVITCH Dialogue Supervisor RILEY JACKSON Film Editor FREDERIC KNUDTSON Production Supervisor RICHARD KROWN

RUSSTAMBLYN (Dr. Paul Stewart) KENJI SAHARA (Yuzo Mamiya) KUMI MIZUNO (Akemi Togawa) JUNTAZAKI (Colonel Hashimoto) NOBUO NAKAMURA (Professor Kita) YOSHIFUMITAJIMA (Coast Guard Officer Hirai) NIDAO KIRINO (Lieutenant Kazama) REN YAMAMOTO (Saburo Kameda) and KIP HAMILTON (Nightclub Singer)

"Maybe he fell in love with a whale!"

One of the most beloved of Toho's non-Godzilla kaiju eiga, WAR OF THE GARGANTUAS (Japanese title "Frankenstein's Monsters: Sanda vs. Gaira") was produced as a direct sequel to FRANKENSTEIN CONQUERS THE WORLD (1965), but this connection was obscured in the US version by co-producer Henry G. Saperstein. His reasoning was that the characters did not look enough like the Giant Frankenstein from the previous film — the five-year gap between the films in the States, might be a better explanation. The first draft screenplay featured the same trio of characters from the previous film, "James Bowen" (Nick Adams) "Sueko Togami" (Kumi Mizuno) and "Yuzo Kawaji" (Tadao Takashima), but for unknown reasons, Nick Adams was not available, and so the characters' names were changed and the parts recast, with Mizuno being the holdover (as "Akemi Togawa"). RODAN star Sahara replaced Takashima (as "Yuzo Mamiya") and Adams was supplanted by one of our Guests of Honor, Russ Tamblyn (see Guest Biographies) as "Paul Stewart."

Prominently featured in the film are the mobile Maser Cannons, one of the more evocative and iconic creations in the genre — a tradition that started with the Katusha Rocket

"Controller," was an elaboration of his similar role in THE MYSTERIANS (1957), and created the "X-ian" language uttered in the uncut version. Toho's stunningly beautiful actress, Kumi Mizuno (b.1937) plays the X-ian who falls from computer-directed grace by loving Glenn — rumors to the thespians' love affair, the break-up of Adams' marriage, and the connection to his untimely death, are still hotly debated to this day.

One of our Guests of Honor, Akira Kubo (see Guest Biographies), plays the nerdy inventor "Tetsuo" to a tee — cast against type from his self-assured and straight-forward roles in films like MATANGO (1963) and DESTROY ALL MONSTERS (1968). The infectious personality of Adams, coupled with Honda's witty direction, magentically pulls the cast together (akin to a seasoned ensemble), adding immeasurably to MONSTER ZERO. Honda's and Sekizawa's clever (and often humorous) scene transitions are spot-on, and propel the film along at a swift clip. Underlined by Maestro Ifukube's eerie and effective score, one of his most emotional and atmospheric, repleat with bombastic marches and theremin-esque rumblings, set the tone perfectly.

Takeo Kita's stellar production design is a departure from the average kaiju eiga, with larger, more imaginative sets which are peppered throughout the film — noteworthy are the "Star Cabaret" (where Tetsuo takes his girlfriend) and the surface of Planet X and its underground complex. Akira Watanabe's special effects production design matches the texture of the live action sets, such as the surface of the alien world (with its beautiful painted backdrop featuring a looming Jupiter), the evocative saucers and the spaceship P-1. The "A-Cycle Light Ray Cannon" (a precursors to the Maser Cannons of WAR OF THE GARGANTUAS) used to fight the X-ians were designed by Shigeru Komatsuzaki, who designed similar weapons for THE MYSTERIANS and ATRAGON (1963), and is just another reason why MONSTER ZERO is such a memorable production.

– August Ragone, Henshin! Online

In attendance Actor Akira Kubo (9:05 - 9:30 PM)
Co-feature SON OF GODZILLA (7:35 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present an uncut version of MONSTER ZERO, under its original title prepared for US audiences by UPA as "Invasion of the Astro-Monster." This version is the essentially the same English dubbed version released Stateside in 1970, except for minor footage that was removed. This includes some scenes featuring the X-ians uttering their own language, created by actor Tsuchiya. Source: Toho Co. Ltd.

Tanks in GODZILLA RAIDS AGAIN (1955), the Markalites in THE MYSTERIANS (1957), and the Atomic Heat Ray Cannons in BATTLE IN OUTER SPACE (1959) and MOTHRA (1961). The principal behind the weapon was a concentrated microwave beam, used to disrupt the cellular structure of its targets. Designed by Mutsumi Toyoshima, the unsung genius behind some of Toho's famous weapons and fantastic craft, the Maser Cannons were built upon the A-Cycle Light Ray Cannons previously featured in MONSTER ZERO (1965). These memorable mecha were also featured in GODZILLA VS. GIGAN (1972), GODZILLA VS. MEGALON (1973), and were revived and updated for GODZILLA AGAINST MECHAGODZILLA (2002) and GODZILLA: TOKYO SOS (2003).

Another element which has made the film memorable, was the use of the monster actors' own eyes, allowing for a more realistic and unsettling effect, which was emphasized in the performances of the suit actors Haruo Nakajima (Gaira, the Green Gargantua) and Hiroshi Sekita (Sanda, the Brown Gargantua). This is one of the contributing factors in the film's rabid cult following, and coupled with the highly-detailed studio and outdoor miniature sets (roughly 1/10 scale), helped to achieve a greater illusion of reality. Honda's original concepts concerning the Gargantuas' growth from another's cels, and the original ending, with the undersea volcano engulfing Tokyo in flaming magma, were cut from the final script.

There are a number of editorial changes between the Japanese and American versions that are worthy of spotlighting: Tamblyn was given more scenes for the US version, including those only featuring Japanese cast members in the original, emphasizing his central importance in the narrative; Richard Krown replaced Ifukube's repetitious military march with more suspenseful stock library music cues, which actually help the scenes in question; there are additional special effects scenes, unused in the Japanese version, which have been employed to great effect, and help to make the US version four minutes longer than the Japanese. Honda told Guy Tucker (in his book, "Age of the Gods"), "Actually, I find [the film] a little boring. I'm glad it's popular, but [it] doesn't really have much heart."

– August Ragone, Henshin! Online

In attendance Actor Russ Tamblyn (6:45 - 7:15 PM)
Co-feature GODZILLA AGAINST MECHAGODZILLA (9:00 PM)

NOTE ABOUT THE PRINT: The print of WAR OF THE GARGANTUAS presented at Godzillafest, is the US version created by United Productions of America, and is not a newly-struck print. Since there were no extant prints from the original studios for either an English-dubbed or an English-subtitled version, our gratitude goes out to Jim Cironella, for the loan of this print, with the permission of Toho Co. Ltd.

TUESDAY 11/23 - 7:15 p.m.
San Francisco premiere!

GODZILLA VS. THE SEA MONSTER

Gojira-Ebira-Mosura Nankai-no Daiketto / 1966, 87 minutes
Director JUN FUKUDA

Executive Producer TOMOYUKI TANAKA **Screenplay** SHINICHI SEKIZAWA **Production Design** TAKEO KITA **Cinematographer** KAZUO YAMADA **Film Editor** RYOHEI FUJII **Music** MASARU SATO **Special Effects Production Design** YOSHIYUKI INOUE **Special Effects Photography** SOKEITOMIOKA & YOICHI MANODA **Special Effects** SADAMASA ARIKAWA **Special Effects Supervisor** EIJITSUBURAYA

AKIRA TAKARADA (Yoshimura) KUMI MIZUNO (Dayo) TORU WATANABE (Ryota) TORU IBUKI (Yatta) CHOTARO TOGIN (Ichino) HIDEO TSUNAZUKA (Niita) JUN TAZAKI (Outpost Commander) AKIHIKO HIRATA (Captain Dragonpatch) HISAYA ITO (Plant Technician) HIDEYO AMAMOTO (Ship Captain) CHIEKO NAKAKITA (Kane, Ryota and Yatta's Mother) FUMIKO HONMA (Shinto Medium) IKIO SAWAMURA (Old Infant Islander) and THE BAMBI PAIR (The Little Beauties)

"Wake up, Mothra!"

In 1965, there was a big change in the Special Effects Department at Toho, with Tsuburaya pulling people and resources over to his own effects studio, Tsuburaya Productions, which was in the middle of shooting the science-fantasy teleseries ULTRA Q (the precursor to ULTRAMAN), and Production Designer Akira Watanabe forming his own company, Japan Special Effects Inc. Since he was spending so much time at his own studio, Tsuburaya chose his cinematographer, Sadamasa Arikawa, to divide chores as special effects supervisors. Since Honda and Tsuburaya were busy working on WAR OF THE GARGANTUAS, Tanaka handed the next Godzilla project over to popular action film director Jun Fukuda, who previously helmed the sci-fi thriller SECRET OF THE TELEGIAN (1960) and the hit action-comedy 100 SHOT/100 KILLED (1965).

America's Rankin/Bass, famous for its puppet animated television specials produced in Japan (such as "Rudolph the Red-Nosed Reindeer"), was shopping studios to take on a live-action feature film, based on their KING KONG cartoon series, produced by Toei Animation. The first screenplay, by Shinichi Sekizawa ("King Kong vs. Ebirah: Operation Robinson-Crusoe"), was rejected, but negotiations continued and further treatments were offered to Rankin/Bass (this

SUNDAY 11/22 - 7:35 p.m.
West Coast premiere!

SON OF GODZILLA

Kaijuto-no Kessen Gojira-no Musuko / 1967, 86 minutes
Director JUN FUKUDA

Executive Producer TOMOYUKI TANAKA **Screenplay** SHINICHI SEKIZAWA and KAZUE SHIBA **Production Design** TAKEO KITA **Cinematographer** KAZUO YAMADA **Film Editor** RYOHEI FUJII **Music** MASARU SATO **Special Effects Production Design** YASUYUKI INOUE **Special Effects Photography** SOKEITOMIOKA and YOICHI MANODA **Special Effects Director** SADAMASA ARIKAWA **Special Effects Supervisor** EIJITSUBURAYA

AKIRA KUBO (Goro Maki) TADAO TAKASHIMA (Dr. Kusumi) BIBARI MAEDA (Saeko Matsumiya) AKIHIKO HIRATA (Fujisaki) YOSHIO TSUCHIYA (Furukawa) KENJI SAHARA (Morio) KEICHIRO MARUYAMA (Osawa) SEISHIRO KUNO (Tashiro) and YASUHIKO SAJO (Suzuki)

"The sooner we get off this island, the better I'll like it!"

Following in the footsteps of GODZILLA VS. THE SEA MONSTER, action director Fukuda refines his take on the Godzilla series with this absolutely underrated gem — arguably his best genre film. While SON OF GODZILLA is not to be taken seriously, and wasn't intended to be, it is a seriously wonderful popcorn adventure (set on a beautiful south pacific isle Where Monsters Dwell), that urges you to leave your copy of Science Digest at home, and instead, bring your Sense of Wonder.

This time around, Fukuda handles the material with much more confidence than on display in GODZILLA VS. THE SEA MONSTER, which is further polished by the veteran ensemble of thespians on-tap, including one of our Guests of Honor, Akira Kubo (see Guest Biographies), Akihiko Hirata (SANJURO), Yoshio Tsuchiya (RED BEARD) and Kenji Sahara (CHUSHINGURA). Working together as a seasoned troop, the actors really sell the film, thanks to Sekizawa's writing, and make it almost... believable. The sole feminine touch is provided by the statuesque Bibari Maeda (b. 1948), who appears in her only genre role; a familiar face to Japanese audiences, because of her renown as an stage entertainer, singer and dancer — in such stage productions as Gone With the Wind.

In order to show a great contrast in size between Godzilla and Minilla, the towering former baseball great, Seiji Onaka, was tapped for the role of Godzilla, while seasoned

was eventually produced as KING KONG ESCAPES in 1967). At this time, Tanaka felt that the Godzilla series needed a fresh direction, and thought that it was time to go after the teenage market with the same very same formula that made films such as the YOUNG GUY (starring Yuzo Kayama) so popular. There was also a trendy interest in Hawaii and the South Seas, reflected in Japanese pop songs and movies of the mid-1960s, and Tanaka thought that this could be exploited with the screenplay for "King Kong vs. Ebirah," which incorporated these elements perfectly. Tanaka ordered the project into production, substituting King Kong with Godzilla, in a slightly revised screenplay entitled "Godzilla-Ebirah-Mothra: Big Duel in the South Seas."

The cast is top-lined by leading man Akira Takarada, who had previously starred in MONSTER ZERO (1965), playing the is-he-isn't-he master thief, who adds a worldly presence to the mostly youth cast. As the beautiful escapee, 29 year-old Kumi Mizuno was a last-minute marquee-value replacement for 19 year-old starlet Noriko Takahashi (the dancing girl in FRANKENSTEIN CONQUERS THE WORLD), who originally was cast in the part — perhaps Fukuda felt more comfortable with a veteran actress. The electric guitar/jazz-based soundtrack was composed by Masaru Sato (1928-1999), who scores his second Godzilla film (the first was GODZILLA RAIDS AGAIN in 1955), and the lush photography was in the hands of Kazuo Yamada — both men veterans of Kurosawa classics, such as YOJIMBO (1961).

Fukuda approached this as a pure entertainment movie, with a fast-paced story that also weaves in Youth Movie with James Bondian histrionics — Takarada's hot-headed safecracker, a sinister organization bent on world domination through nuclear proliferation, and a band of young people swept up into the action, with whom the target audience could identify. It is quite apparent that little was revised in the changing of the central monster from Kong to Godzilla, because of the odd Kong-like ticks given to Godzilla in this picture — his attention directed at a beautiful woman, his battle with a Giant Condor and a Jet Squadron, his boulder-throwing antics, and the rubbing of his nose (ala Kayama's character in the aforementioned YOUNG GUY series). The colorful film is an unusual, but highly enjoyable, adventure — despite its relatively lower budget — and is one of the most underrated of the 1960s entries. (It's also the only Godzilla film to open with a Go-Go Contest!).

— *August Ragone, Henshin! Online*

Co-feature GODZILLA VS. MEGALON (9:00 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present a gorgeous, brand-new, uncut 35mm print of the original Japanese-language version with new English subtitles. For the first time, the original opening sequence of the film, featuring Toru Watanabe going to the authorities for help in finding his brother is included. Source: Sony Repetory.

"Little Person," Ma-chan, essayed the titular Son of Godzilla. Tsuburaya's regular monster actor, Haruo Nakajima, was relegated to Godzilla's water scenes (using the suit from the previous film), since the new costume was fitted specifically for the taller Onaka. But, when Onaka broke his fingers after only completing a few scenes, the equally tall Hiroshi Sekita (who played Sanda in WAR OF THE GARGANTUAS) was called in, and completed the film as Godzilla.

Like Fukuda, Arikawa's special visual effects also reveal a much more assured hand, and the effects are a marked improvement over GODZILLA VS. THE SEA MONSTER, especially in regards to matte paintings and optical photography by Hiroshi Mukoyama, Sadao Iizuka and Yoshiyuki Tokumasa. What is astonishing about SON OF GODZILLA, is the incredible wire-operated-marionettes in the film — just in a scene with the three monster mantises, there were approximately 30 wires (10 per mantis), fifteen operators (five per mantis), all working in unison to make each insect come to life (not including the radio control operators to manipulate the mandibles on each of the creatures). When Godzilla appears on-screen with the insects, there are even more wire operators employed in the scenes — all up in the studio rafters, hoping not to get tangled up. Credit goes to wire-operations master Fumio Nakadai, who certainly had his work cut out for him on this film. Let's not get started on 20+ wire-operated mammoth spider...

All of this work, coupled with the beautiful cinematography by Kurosawa's regular cameraman, Kazuo Yamada, on location in Guam — as well as on incredibly huge soundstage sets in Tokyo — and underlined by a marvellous score by Masaru Sato (YOJIMBO), add up to make SON OF GODZILLA superior entertainment. Really.

— *August Ragone, Henshin! Online*

Introduction by Actor Akira Kubo at 7:30 PM

Co-feature MONSTER ZERO (9:30 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present a brand-new 35mm print of the original Japanese version with English subtitles. This print features a pre-credit sequence featuring the crew of a weather plane (Susumu Kurobe, Kazuo Suzuki, Wataru Ormai and Chotaro Togan) encountering Godzilla during a storm out at sea, was originally dropped from US versions of the film, and can be seen in this uncut version. SON OF GODZILLA was originally sold to television and was never released to US theaters. Now, it can be seen in all its widescreen glory. Source: Sony Repetory.





GODZILLA FILMS

Opposite page

Top: Invasion of the Astro-Monster

Bottom left: Godzilla vs. Megalon

Bottom right: Godzilla vs. Destroyah

This page

Top: Destroy All Monsters

Bottom: Godzilla: Tokyo SOS

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SUNDAY MATINEE 11/21 - 4:00 p.m.

DESTROY ALL MONSTERS

Kaiju Soshingeki / 1968, 89 minutes

Director ISHIRO HONDA

Executive Producer TOMOYUKI TANAKA **Screenplay** ISHIRO HONDA and KAORU MABUCHI
Production Design TAKEO KITA **Cinematography** TAIICHI KANKURA **Film Editor** RYOHEI FUJII
Music AKIRA IFUKUBE **Special Effects Production Design** YASUYUKI INOUE **Special Effects Photography** SOKEITOMIOKA and YUICHI MANODA **Special Effects Director** SADAMASA ARIKAWA
Special Effects Supervisor EIJITSUBURAYA

AKIRA KUBO (Captain Tetsuo Yamabe), YUKIKO KOBAYASHI (Kyoko Manabe) JUN TAZAKI (Dr. Yoshida) KYOKO AI (Kilaak Leader) YOSHIO TSUCHIYA (Dr. Wataru Otani) ANDREW HUGHES (Dr. Stevenson) CHOTARO TOGIN (Okada) KENJI SAHARA (Moonbase Commander Nishikawa) YOSHIFUMITAJIMA (Defense Commander Sugiyama) and HISAYA ITO (Major Tada)

"The year is 1999; all of the Earth's monsters have been collected and confined in an area known as 'Monsterland'."

With moviegoers continually being pulled away from theaters by television, Tanaka decided that the kaiju eiga series should end or be scaled back, but not without one last hurrah with the original team of Honda, Ifukube and Tsuburaya (supervising Arikawa's visual effects). Honda was given the project to commemorate Toho's 20th monster movie, which would allow the use of their entire monster menagerie. Honda's concepts for mankind's united progress in space, Moon colonies, and genetic breeding of foodstuffs, was much broader in scope, but due to budget restrictions, were scaled down. Co-written with Kaoru Mabuchi (aka Takeshi Kimura), the screenplay touched on what would come to pass, or would come ironically close — just read today's headlines on genetically-engineered crops and livestock and Spaceship One. Years later, Honda lamented to author Guy Tucker, "Only the concept of Monsterland survived."

One of Godzillafest's esteemed Guests of Honor, actor Akira Kubo (see Guest Biographies), stars as "Katsuo Yamabe," the tough-as-nails captian of the Moonlight SY-3, is unbreakable and brutal (even Kubo was surprised by his character's casual violence). Yukiko Kobayashi (b. 1946), playing "Kyoko Manabe," was an actress dismissed as for-

gettable, due to her character's seemingly spinless nature (in the film's bookends). But, when she is under alien control, Kobayashi comes to life (with femme fatale arched eyebrows and vampy coif), showing that she has some acting chops. The possessed "Dr. Wataru Otani," played by Kurosawa regular Yoshio Tsuchiya, who is proud to have appeared in fantasy films, playing madmen and monsters.

Inspired by early concepts for NASA orbital/re-entry vehicles, the sleek Moonlight SY-3's sweep-back wings were based on Grumman's F-14 Tomcat — with a dash of TB-1 from Gerry Anderson's THUNDERBIRDS teleseries — and designed by one of the unsung heroes of the Special Art Department, Mutsumi Toyoshima. While some of the production design feels decidedly '60s, many of the fashions and hairstyles are currently coming back into favor in 2004. There is a subtle look that does not severely date the film, unlike similar space operas of the period, and you won't find a single garrish silver jumpsuit or other anachronistic production design that screams "this is the future!" — note the non-labeled jackets of the undercover police.

Released the same year as Kubrick's 2001: A SPACE ODYSSEY (a year before the first lunar landing), the Moon depicted here is far more craggy and alien — a throwback to concept drawings produced in the 1950s (as featured in DESTINATION MOON and CONQUEST OF SPACE). While not exactly scientifically accurate, which Inoue would have been more than aware, it's sinister appearance is for artistic and aesthetic effect, rather than realism — serving as a character itself, the host of the Kilaaks. For those who are longing for mundane scientific accuracy, watch 2001 or read "Scientific American" — this is a action-science fantasy with a battle royale of giant monsters. Just on that basis, let go, and watch the film with a Sense of Wonder. On that level, and set out to achieve just that, DESTROY ALL MONSTERS succeeds in spades.

—August Ragone, Henshin! Online

In attendance Actor Akira Kubo (3:35 - 4:00 PM)

Co-feature BATTLE IN OUTER SPACE (5:45 PM)

NOTE ABOUT THE PRINT: This is not the original version prepared for the US by American International Pictures in 1969, but rather is the "International Version" dubbed by Frontier Productions in Tokyo (riddled with poor dialogue, some of which is non-sequitur, and is delivered in a stilted cartoonish manner). We apologize that we could not locate extant prints of either an English Subtitled version, or the aforementioned AIP dubbed version, featuring the voice of Hal "Barney Miller" Linden (as "Katsuo Yamabe"). Still, it's great to see — rather than hear (with the exception of Ifukube's rousing score) — DESTROY ALL MONSTERS again on the Big Screen! Source: Toho Co. Ltd.

TUESDAY 11/23 - 9:00 p.m.

Uncut version!

GODZILLA VS. MEGALON

Gojira tai Megaro / 1973, 82 minutes

Director JUN FUKUDA

Executive Producer TOMOYUKI TANAKA **Screenplay** SHINICHI SEKIZAWA and JUN FUKUDA
Production Design YOSHIFUMI HONDA **Cinematography** YUZURU AIZAWA **Film Editor** MICHIKO IKEDA **Music** RIICHIRO MANABE **Special Effects Production Design** TOSHIRO AOKI
Special Effects Photography SOKEITOMIOKA **Special Effects Director** TERUYOSHI NAKANO

KATSUHIKO SASAKI (Goro Ibuki) HIROYUKI KAWASE (Rokuro Ibuki) YUTAKA HAYASHI (Hiroshi Jinkawa) KOTARO TOMITA (Agent Seatopian) WOLF OTSUKI (Agent Seatopian) ROBERT DUNHAM (Ruler of Seatopia) ROLF JESSUP (Seatopia Communications Officer) GEN NAKAJIMA (Truck Driver) SAKYO MIKAMI (Truck Passenger) and KANTA MORI (Defense Line Commander)

"He's a not just a robot built by man, he's Jet Jaguar! Jet Jaguar! Way to go, Jaguar!"

After DESTROY ALL MONSTERS, Tanaka thought that if the Godzilla series was to continue, the films would be specifically made and marketed to children. This started in 1969, with the release of Honda's GODZILLA'S REVENGE as part of Toho's "Champion Festivals," a package of cartoons and re-edited kaiju eiga to keep kids in occupied for hours. While the effects team was reshuffled after the untimely passing of Tsuburaya in 1970, it was another year before Toho released an all-new film, GODZILLA VS. THE SMOG MONSTER. While successful, it was too much of a "head picture" for children, and the next entries were scaled-down, straight-forward action films, with little in terms of plot, and long monster scenes.

GODZILLA VS. MEGALON has been considered more padded with stock footage than GODZILLA VS. GIGAN (1972), but this is simply not true. While it is far more polished than its predecessor, it is far more juvenile — it was made expressly for children. Unlike the previous entry, with only one new monster suit, MEGALON features new suits for Gigan (the original was too damaged), Godzilla (as a Sesame Street character), Megalon (a hybrid of a Cicada and a Rhinoceros Beetle), and the robotic Jet Jaguar

(slated for a television series of his own). While the battlefields are sparse, and the city destruction was relegated to stock footage, there are some nice miniature effects (the destruction of the dam), and more impressive photography than on display in GIGAN.

Katsuhiko Sasaki (b.1944), son of the legendary Minoru Chiaki ("Heihachi" of the SEVEN SAMURAI), plays inventor "Goro Ibuki," while child actor Hiroshi Kawase (b.1964), star of SMOG MONSTER and Kurosawa's DODES'KA-DEN (1970), plays "Rokuro Ibuki." Yutaka Hayashi, the drummer of the Village Singers (also a well-known television comic and emcee), is featured as "Hiroshi Jinkawa." Stuntman Shinji Takagi takes over the role of Godzilla, when Haruo Nakajima retired after GIGAN, while Kengo Nakayama (b.1947) returned to play Gigan (later becoming Godzilla for GODZILLA 1985 - GODZILLA VS. DESTROYAH, under the name Kenpachiro Satsuma). An embarrassed Robert Dunham (MOTHRA) shows up in silky toga and tiara as the leader of Seatopia.

The odd electronic/jazz fusion soundtrack for MEGALON was scored by Riichiro Manabe (b.1924), who also provided scores for Nagisa Oshima's CRUEL STORY OF YOUTH and THE SUN'S BURIAL (both in 1960). Manabe is usually derided for his "Godzilla Theme" in SMOG MONSTER and MEGALON, but on the contrary, his scores are both contemporary and eerily effective (such as the lake draining scene in MEGALON). "Jet Jaguar & Godzilla, Punch! Punch! Punch!", the infamous closing anthem, was performed by legendary vocalist, Masato Shimon (b.1944). Specializing in anime and superhero theme songs, Shimon was responsible for dozens of memorable hits, including GATCHAMAN (1972), KIKAI 01 (1973) and BRAVE RAIDEEN (1976).

—August Ragone, Henshin! Online

Co-feature GODZILLA VS. THE SEA MONSTER (7:15 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present the uncut and uncensored version of GODZILLA VS. MEGALON (which was given an "R" by the MPAA), never before screened in Stateside theaters. Source: Toho Co., Ltd.

SATURDAY MATINEE 11/20 - 3:00 p.m.
San Francisco premiere!

GODZILLA VS. KING GHIDORAH

Gojira vs Kingughidora / 1991, 102 minutes
Director KAZUKI OMORI

Executive Producer TOMOYUKITANAKA **Producer** SHOGOTOMIYAMA **Screenplay** KAZUKI OMORI
Production Design KEN SAKAI **Cinematography** YOSHINORI SEKIGUCHI **Film Editor** MICHIO IKEDA **Music** AKIRA IFUKUBE **Special Effects Production Design** TETSUO OSAWA **Special Effects Photography** KENICHI EGUCHI & TOSHIMITSU ONEDA **Special Effects Director** KOICHI KAWAKITA

ANNA NAKAGAWA (Emmy Kano) KOSUKE TOYOHARA (Kenichiro Terasawa) MEGUMI ODAKA (Miki Saegusa) KATSUHIKO SASAKI (Professor Hironori Mazaki) AKIJI KOBAYASHI (Yuzo Dobashi) TOKUMA NISHIOKA (Takehiko Fujio) KENJI SAHARA (Defense Minister Segawa) KOICHI UEDA (Ikehata) KIWAKO HARADA (Chiaki Moriyama) CHUCK WILSON (Wilson) RICHARD BERGER (Grencheko) ROBERT SCOTT FIELD (Android M-11) YOSHIO TSUCHIYA (Yasuaki Shindo) and SO YAMAMURA (Prime Minister Hayashida)

“Go ahead, make my day!”

When Toho revamped Godzilla for the 1990s, producing GODZILLA VS. BIOLLANTE (1989) as a direct sequel to GODZILLA 1985, they made it abundantly clear that the “Heisei Series” (1989-1995) would feature all-new monster foes to combat Godzilla. Unfortunately, box office returns for BIOLLANTE were not all that favorable, so plans changed to bring classic creatures back with new or updated origins, and spin a fresh twist on old favorites. GODZILLA VS. KING GHIDORAH was the first film to reflect this approach.

The idea is sound, and does indeed bring a different approach to this revered favorite, gone are the alien origins and fireballs from space. Rather, this version of King Ghidorah boasts a bioengineered background from via future technology. When that doesn’t suffice, then the big guns are drawn with the ever-powerful Mecha-King Ghidorah! Only a souped-up, more powerful version of Godzilla can possibly stand up to the test. Though the time travel/space continuum elements of the storyline verges on headache inducing, GODZILLA VS. KING GHIDORAH does indeed incorporate many of the

WEDNESDAY MATINEE 11/17 - 1:00 p.m. and 5:00 p.m.
San Francisco premiere!

GODZILLA VS. DESTROYAH

Gojira vs Desutoroiya / 1995, 103 minutes
Director TAKAO OKAWARA

Executive Producer TOMOYUKITANAKA **Producer** SHOGOTOMIYAMA **Screenplay** KAZUKI OMORI
Production Design YOSHIO SUZUKI **Cinematography** YOSHINORI SEKIGUCHI **Film Editor** CHIZUKO OSADA **Music Director** AKIRA IFUKUBE **Special Effects Production Design** TETSUO OSAWA **Special Effects Photography** KENICHI EGUCHI and TOSHIMITSU ONEDA **Special Effects Director** KOICHI KAWAKITA

TATSUMI TAKURO (Dr. Kensaku Ijuin) YOKO ISHINO (Yukari Yamane) YASUFUMI HAYASHI (Kenichi Yamane) MEGUMI ODAKA (Miki Saegusa) SAYAKA OSAWA (Meru Ozawa) SABURO SHINODA (Professor Mitsuru Fukazawa) AKIRA NAKAO (General Takaaki Aso) MASAHIRO TAKASHIMA (Major Sho Kuroki) TAKEHIRO MURATA (Soichiro Hayami) and MOMOKO KOCHI (Emiko Yamane)

“Godzilla Dies!”

Godzilla appears in Hong Kong with his body burning a bright orange, and a descendant of the late Dr. Yamane, who had studied the first Godzilla, confirms the worst: the monster has overdosed on nuclear materials, and is going to explode. The Godzilla Countermeasures Center deploys the Super-X III to contain the situation with freezing projectiles. Meanwhile, a prehistoric crustacean has been mutated by the residue of the weapon used to destroy the first Godzilla, the Oxygen Destroyer. The inevitable conflict ensues in a final showdown, with Godzilla’s offspring, and the fate of the world, hanging in the balance.

“Godzilla Dies!” Don’t think the movie is spoiled for you with this pronouncement, emblazoned over the advertising for its original Japanese release (including a memorial statue dedicated to him in Tokyo). The advertising ploy worked. Boxoffice sales for this film were the highest for a since 1992, and remains among the top grossing Godzilla films ever. Toho truly planned this to be the last Godzilla film until 2005, and was making way for Tri/Star’s own Godzilla series, and so they went all-out to end their

fantasy and science fiction elements that have made these films popular. Coming full circle, the Godzilla series also starts paying homage to other popular science fiction films such as THE TERMINATOR. Look for such nuances throughout.

Anna Nakagawa appears here in her first starring role as “Emmy,” who recently appeared in the critically-acclaimed thriller from Kiyoshi Kurosawa, CURE (1997). Katsuhiko Sasaki of GODZILLA VS. MEGALON, appears as “Professor Mazaki.” A brilliant stroke of casting includes veteran Yoshio Tsuchiya as “Shindo,” an amazingly wealthy businessman whose platoon was “saved” by the Godzillasaurus during World War II. Tsuchiya is an outstanding actor featured in many classic Japanese films, and appears in several Godzillafest screenings: THE H-MAN, BATTLE IN OUTER SPACE, MONSTER ZERO, SON OF GODZILLA and DESTROY ALL MONSTERS [see Program Guide for showtimes]. Kaiju Eiga veteran Kenji Sahara is “Defense Minister Segawa,” while Akiji Kobayashi, aka “Captain Mura” from ULTRAMAN, appears as “Dobashi” (watch out for Ultraman’s alter-ego, actor Susumu Kurobe, as a Military Commander). The venerable So Yamamura (THE MILITARISTS) appears in a cameo as the Prime Minister.

Oddly enough, a minor media brouhaha started on this side of the Pacific during the initial Japanese release, all because of a scene where American GIs are slain in the wrath of the Godzillasaurus on a South Pacific island. WWII veterans and political commentators all cried foul (none of them actually seeing it), and accused director Omori, and the film, of being anti-American. Omori spoke out, saying that, if anything, the film is a statement against Japanese economic arrogance of the time — embodied in the character of Shindo. While Americans did indeed fight the Japanese in the Pacific War, the historical context should not be taken as anti-American.

GODZILLA VS. KING GHIDORAH would also see the return of Maestro Ifukube after a 16-year hiatus from the Godzilla series, and his bombastic compositions were a welcome sound to filmgoers. So, get ready for a roller coaster of a story that asks you to check your logic at the door, and immerse yourself into a movie experience that harkens back to MONSTER ZERO or GHIDRAH: THE THREE-HEADED MONSTER, where nothing matters, but great characters and giant monster battles!

— Aaron Cooper, *Henshin! Online*

Co-feature THE H-MAN (1:15 PM & 5:00 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present a gorgeous, brand-new, uncut 35mm print of the original Japanese-language version with new English subtitles. Source: Sony Repetory.

series with a bang, literally. Images and references stemming back to the original 1954 film are invoked, including a wonderful appearance by Momoko Kochi, who reprises her role from the 1954 original, “Emiko Yamane.”

The Godzilla suit created for this film is quite unique, the effects team used the suit from the previous film, adding about 200 tiny orange lights placed behind semi-transparent vinyl plates, to create the burning look, couple with carbonic-acid gas for the steaming effect. The evil Destroyah doesn’t fare as well; while several different stages of the monster were showcased (similar to Hedorah, the smog monster), the creatures design is uninspired — looking as if it was taken from the portfolio of famed cartoonist Go “Devilman” Nagai, or copied from rejected designs from American films such as ALIEN or PREDATOR. In fact, many scenes using the creature seem taken from established films, using effects that don’t live up to expectations. On a positive note, there are some well-crafted scenes, including a fight with Godzilla Jr., and the final confrontation with Godzilla and the Super-X III, as well as Destroyah’s own mutation, features some interesting ideas. If the Super-X III looks and sounds familiar, it’s because previous versions appeared in GODZILLA 1985 and GODZILLA VS. BIOLLANTE.

This production also marked the final film score for famed composer Akira Ifukube, who retired after this film. Ifukube uses several familiar themes from previous entries, but also composed some beautiful original cues, such as the heart-wrenching “Requiem” for the final scene. GODZILLA VS. DESTROYAH is a milestone film in the series, as it brings us full circle, as well as concluding the highly regarded “Heisei” series of films of the 1990s (which started with GODZILLA 1985).

— Aaron Cooper, *Henshin! Online*

Co-feature GODZILLA 2000 (3:00 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present a stunning 35mm print, which retains the final credit montage absent in the Columbia/Tri-Star Home Video edition. The English Dubbing, produced in Hong Kong, conveys the necessary exposition in a decent translation, but the quality of the acting is not

WEDNESDAY MATINEE 11/17 - 3:00 p.m.

GODZILLA 2000

Gojira Ninsen Mireniamu / 1999, 99 minutes

Director TAKAO OKAWARA

Executive Producer SHOGO TOMIYAMA **Screenplay** HIROSHI KASHIWABARA and WATARU MIMURA **Production Design** TAKESHI SHIMIZU **Cinematography** KATSUHIRO KATO **Film Editor** YOSHIYUKI OKUHARA **Music** TAKAYUKI HATTORI **Special Effects Production Design** ISAO TAKAHASHI **Special Effects Photography** KENICHI EGUCHI and SATOSHI MURAKAWA **Special Effects Supervisor** KENJI SUZUKI **US Version: Executive Producer** MICHAEL SCHLESINGER **Sound Editor** DARREN PASKAL **Film Editor** MICHAEL MAHONEY **Additional Music** J. PETER ROBINSON **English Dialogue and Direction** MICHAEL SCHLESINGER

TAKEHIRO MURATA (Yuji Shinoda) NAOMI NISHIDA (Yuki Ichinose) HIROSHI ABE (Mitsuo Katagiri) SHIRO SANO (Shiro Miyasaka) MAYA SUZUKI (Ito Shinoda)

"There's a little Godzilla inside all of us."

An alien vessel awakens from the bottom of the ocean. Godzilla once again comes ashore in Japan after several years of inactivity. The military attempt to stop both threats. Meanwhile, a scientist and his daughter try to make sense of it all, and a spunky reporter hopes for the story of a lifetime just in time for the new century. GODZILLA 2000 presents an interesting return of the King of the Monsters, one that actually wasn't supposed to happen at that time. After 1995, the Japanese Godzilla franchise was to go on hiatus until 2005 but when Sony/Tri-Star failed to make an impression with their 1998 film, Toho felt the time was right to once again present their more recognizable icon to the world to usher in the new millennium, and director Okawara takes a "back-to-basics" approach. Rather than a lot of super-scientific weaponry or a global agency out to destroy the monster, GODZILLA 2000 features a straightforward military vs. Godzilla vs. a singular threat to mankind, and the film works within that context.

The premise reverts back to a theme of the Japanese Self Defense Force protecting the nation from the monster just as it had done since the original 1954 version. Those interested in studying Godzilla are more akin to a grassroots organization made up of scientists, students, even hobbyists connected together via the internet and telephone and work out of studio apartments or SUVs, much like the tornado chasers of the Mid-

western US. This lends credence to the idea Godzilla is just as much a "force of nature" as he is a giant monster. The major extraterrestrial threat this time around starts off as a simple flying saucer, reminiscent of 1950s Drive-In fare, that morphs into something quite different by the climax. It is with these simple subtleties that a fresh perspective on the series is given, even when the human drama is kept to a bare minimum.

Takeo Murata, who plays "Shinoda," makes his third appearance in the Godzilla series — the popular actor also made cameo appearances in GMK: GIANT MONSTERS ALL-OUT ATTACK (2001), as a doomed fighter pilot, and in GODZILLA AGAINST MECHAGODZILLA (2002), as a convenience shopkeeper, who is startled by the arrival of the Maser Cannons.

The Americanization by Sony Pictures is an uneven mix. Though it is always best to see a production the way the original filmmakers intended it, this film's pace is an improvement over the Japanese running time (which did tend to drag) with an excise of about nine minutes and a reshuffling of a few scenes into a more cohesive narrative. The soundtrack and sound effects were punched up a bit with some additions and enhancements, making for a fuller digital track. Unfortunately, some irreverent English dubbing and corny one-liners detract from the overall effort. This was the first Godzilla film in over 20 years to use the 2:35:1 widescreen aspect ratio (aka "Tohoscope"), and was also the first to receive a wide North American release in 15 years. About 500 computer generated effects were used in the film, but not all of them are good (this was the first time Toho rendered Godzilla via CGI, in a thrilling underwater sequence, and is also the first time he was actually colored green!). GODZILLA 2000 may be considered a minor entry in the series, but it accomplished what it needed, and re-introduced the "real" Godzilla to the world.

— Aaron Cooper, *Henshin!* Online

Co-feature GODZILLA VS. DESTROYAH (1:00 PM & 5:00 PM)

NOTE ABOUT THE PRINT: This is the theatrical version that was released in US theaters in the Summer of 2000, and is English dubbed. Source: Sony Repetory.

FRIDAY 11/19 - 9:30 p.m.

San Francisco premiere!

GODZILLA – MOTHRA – KING GHIDORAH: GIANT MONSTERS ALL – OUT ATTACK

Gojira-Mosura-Kingughidora Daikaiju Sokogeki / 2001, 105 minutes

Director SHUSUKE KANEKO

Executive Producer SHOGO TOMIYAMA **Screenplay** KEIICHI HASEGAWA, SHUSUKE KANEKO and MASAHIRO YOKOTANI **Production Design** TAKESHI SHIMIZU **Cinematography** MASAHIRO KISHIMOTO **Film Editor** ISAO TOMITA **Music** KOW OTANI **Special Effects Production Design** TOSHIO MIKE **Special Effects Photography** SATOSHI MURAKAWA **Special Effects Supervisor** MAKOTO KAMIYA

CHI HARU NIYAMA (Yuri Tachibana) RYUDO UZAKI (Admiral Tachibana) MASAHIRO KOBAYASHI (Teruaki Takeda) SHIRO SANO (Haruki Kadokura) TAKASHI NISHINA (Maruo) KAHU MINAMI (Captain Yumi Emori) SHINYA OWADA (General Mikumo) KUNIO MURAI (Cabinet Minister Hinogaki) and HIDEYO AMAMOTO (Professor Isayama)

"The sky was blood red and filled with smoke... and through it a demon appeared... its face was twisted with hatred and rage."

The 2001 release of GMK marked a unique and wondrous approach to the mythos; Godzilla is stripped down to his primal essence, a fear-inspiring beast spawned by nuclear testing whose main purpose is to destroy — possessed by the spirits of all those killed in the Pacific War. The inclusion of the idea that the spirits of those killed by war are instigating this current rampage drives home the point that the newest generation of young people have lost respect for history and the mistakes made by previous generations. Godzilla is back to make sure these lessons are not soon forgotten. Though this idea goes back to the serious dread-like atmosphere of the very first Godzilla film, director Kaneko (b.1955) also uses fantasy or fairy-tale style mythology in this film, much like his Gamera trilogy (1995-1999) for Daiei Pictures.

The Sacred Guardian Beasts there to protect the land of Japan itself conveys themes similar to that seen in previous Toho films, such as MOTHRA (1961), ATRAGON (1963)

or GHIDRAH THE THREE-HEADED MONSTER (1964). Yet once again Kaneko doesn't re-hash ideas, but rather weaves his tale anew by using never before seen ideas, such as Baragon, Mothra and King Ghidorah being guardians of the Japanese islands. Interestingly enough, Mothra and King Ghidorah were not first choices in Kaneko's original screenplay — besides Baragon, Godzilla was to be faced by the monsters Angirus (aka "Angilas") who first appeared in GODZILLA RAIDS AGAIN (1955), and the titular beast from VARAN (1958). Certain parties felt that all three choices weren't bankable enough characters, but one wonders how different the film would have been with their inclusion, rather than the oft seen Mothra and Ghidorah.

Besides all the epic monster scenes, a wonderful screenplay allows the human cast to make its mark on GMK, including the beautiful Chiharu Niyama (JU-ON 2) as the likable "Yuri," and musician-actor-director Ryudo Uzaki (DORA'HEITA) as her dyed-in-the-wool Navy father, who received a Best Supporting Actor award for STATION (1981). Shiro Sano, who played "Professor Miyasaka" in GODZILLA 2000 (1999), is hilarious as the nervous docu-drama producer, "Haruki Kadokura" (a pun at publisher/movie producer Haruki Kadokawa). "Isayama" is wonderfully played by the idomitable character actor Hideyo Amamoto (1926-2003), who appeared in countless films, for numerous directors, from Kihachi Okamoto to Hideyo Gosha, but is best remembered as "Dr. Who" (no, not that one) in Honda's KING KONG ESCAPES (1967) and "Cobraman" in WHAT'S UPTIGER LILLY? (1966).

Kamiya's special effects sequences are inspired, raising the bar from some of the films that preceded it, such as GODZILLA 2000 (1999); even the Gamera Trilogy's effects director, Shinji Higuchi, contributed one uncredited scene in the picture — where Godzilla is bombed by jets, the execution of which is unlike anything ever seen before. GMK: GIANT MONSTERS ALL-OUT ATTACK is a milestone of the Godzilla series, featuring excellent direction, design, music (the score is by Kow Otani, who worked with Kaneko on the Gamera Trilogy) and a powerful rendering of these classic monsters, proving that something new and fresh can be done with a character hitting 50 years old.

— Aaron Cooper, *Henshin!* Online

Co-feature GODZILLA: THE UNCUT ORIGINAL! (7:15 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present the original Japanese language version of GMK with English subtitles — which are quite different from the version available on DVD from Columbia/TriStar Home Video, that were based on the questionable English language dubbing, which changes a number of plot points, much to the detriment of the film. Source: Sony Repetory.

THURSDAY 11/18 - 9:00 p.m.
San Francisco Premiere! Kiyu Saga Part One

GODZILLA AGAINST MECHAGODZILLA

Gojira X Mekagojira / 2002, 88 minutes
Director MASAAKITEZUKA

Executive Producer SHOGO TOMIYAMA **Screenplay** WATARU MIMURA **Production Design** YUKIJI SESHITA **Cinematography** MASAHIRO KISHIMOTO **Film Editor** SHINICHI NATORI **Music** MICHIRU OSHIMA **Special Effects Production Design** TOSHIO MIKE **Special Effects Photography** KENICHI EGUCHI **Special Effects** YUICHI KIKUCHI

YUMIKO SHAKU (Akane Yashiro) SHIN TAKUMA (Dr. Tokumitsu Yuhara) KANA ONODERA (Sara Yuhara) KO TAKASUGI (Lieutenant Togashi) YUSUKE TOMOI (2nd Lieutenant Hayama) KOICHI UEDA (Defense Minister Dobashi) AKIRA NAKAO (Prime Minister Hayato Igarashi) KUMI MIZUNO (Prime Minister Machiko Tsuge) and HIDEKI MATSUI (as Himself)

"Godzilla put a curse on Japan. Ever since it first appeared, it seems we keep being invaded by these giant monsters."

In 1999, a new Godzilla appears and defeats the Maser Tank Division of the Counter-Xenomorph Defense Forces. The Japanese government brings together the nation's top scientist to create the Kiryu (Machine Dragon) — a cyborg with a link to the 1954 beast. After years of effort they achieve their goal... but will this "Mechagodzilla" succeed? Buoyed by the improved box office and positive reaction to GMK: GIANT MONSTERS ALL-OUT ATTACK (2001), The studio decided to further ensure attendance by once again pairing their new Godzilla film with an animated Hamtaro short (not being shown at this festival), and showcasing the return of one of Godzilla's most popular opponents.

Tapped to direct was life-long Godzilla fan, Masaaki Tezuka (b.1955), for his second feature film. Tezuka worked for more than two decades as an assistant director, mostly under the renowned Kon Ichikawa (THE BURMESE HARP). He became a full-time Toho employee after Ichikawa's 47 RONIN in 1994, and was chosen by Shogo Tomiyama to direct GODZILLA VS. MEGAGUIRUS in 2000. Tezuka brought together much of his team from MEGAGUIRUS, including composer Michiro Oshima (WINDS OF GOD) and

screenwriter Wataru Mimura (GODZILLA FINAL WARS), and they found a clever way to create a new incarnation of an oft-used foe; Kiryu is not just a robot built to resemble Godzilla... it actually is the original Godzilla brought back to some semblance of life by DNA Computer technology.

The cast is headlined by popular model-turned-actress Yumiko Shaku (THE PRINCESS BLADE) who portrays "Akane Yashiro," a Maser Tank gunner who feels responsible for deaths during the 1999 battle with Godzilla. Wracked with guilt, she leaps at the opportunity to redeem herself as Kiryu's operator. The hot-headed "Hayama" is played by Yusuke Tomoi, who is best known as a reluctant hero in Toei's MASKED RIDER AGITO teleseries (2001-2002). The cast also includes three veterans in key roles; Shin Takuma (GODZILLA 1985) returns as a widower scientist who helps create Kiryu, Akira Nakao (GODZILLA VS. DESTROYAH) as the new Prime Minister, and the legendary fan-favorite Kumi Mizuno (MONSTER ZERO) as the exiting PM.

At Tezuka's request, monster maker Shinichi Wakasa modified the "Millennium Godzilla" design, first seen in GODZILLA 2000, it's angular fins were reduced in size, and the snout was given more of a pinched look. Yuichi Kikuchi (ULTRAMAN 2005)'s effects work features some knock-out moments, with the final battle between Kiryu and Godzilla shot and edited effectively; an improvement over similar sequences in GODZILLA VS. MEGAGUIRUS. The new Mechagodzilla was a complete revamp of the older versions; for the first time it sports a long Godzilla-like tail and has banded joints, allowing for a much greater degree of flexibility than in previous incarnations. Also featured is a triumphant update of the Maser Tanks first seen in WAR OF THE GARGANTUAS (1966), originally designed by Mitsumi Toyoshima.

GODZILLA AGAINST MECHAGODZILLA was a boxoffice success in Japan, with ticket sales about 75% those of the previous entry, and led to a windfall of merchandising as Kiryu figures of all types and sizes were big sellers. The story concludes in GODZILLA: TOKYO SOS, screening on November 20th. Masaaki Tezuka's films always include an additional scene after the end credits, so make sure to stay in your seat until the final fadeout.

— Keith Aiken, *Henshin! Online*

In attendance Godzilla suit actor Tsutomu Kitagawa
Co-feature WAR OF THE GARGANTUAS (7:15 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present the first San Francisco screening of GODZILLA AGAINST MECHAGODZILLA. The film will be shown uncut and in the original Japanese language with English subtitles. Source: Toho Co., Ltd.

SATURDAY 11/20 - 9:10 p.m.
San Francisco Premiere! Kiryu Saga Part Two

GODZILLA: TOKYO SOS

Gojira X Mosura X Mekagojira: Tokyo SOS / 2003, 91 minutes
Director MASAAKITEZUKA

Executive Producer SHOGO TOMIYAMA **Screenplay** MASAAKITEZUKA and MASAHIRO YOKOTANI **Production Design** YUKIJI SESHITA **Cinematography** YOSHINORI SEKIGUCHI **Film Editor** SHINICHI NATORI **Music** MICHIRU OSHIMA **Special Effects Production Design** TOSHIO MIKE **Special Effects Photography** KENICHI EGUCHI **Special Effects Supervisor** EIICHI ASADA

NOBORU KANEKO (Yoshito Chujo) MIHO YOSHIOKA (Azusa Kisaragi) KATSUYA ONIZUKA (Kiyosuke Akiba) MITSUKI KOGA (Shun Chujo) HIROSHI KOIZUMI (Professor Shinichi Chujo) KO TAKASUGI (Lieutenant Togashi) KOICHI UEDA (Defense Minister Dobashi) ICHIRO OTSUKA and MASAMI NAGASAWA (The Little Beauties) AKIRA NAKAO (Prime Minister Hayato Igarashi) and YUMIKO SHAKU (Akane Yashiro)

"All living things are sacred..."

In early 2003, Masaaki Tezuka wrote a proposal for a film that would be a direct sequel to both the original MOTHRA (1961) and GODZILLA AGAINST MECHAGODZILLA (2002). He felt that the previous film had focused too much on Kiryu and Akane and not enough on Godzilla, so he decided to showcase the monster's powerful and animalistic nature. Tezuka also found a way to tie the popular Mothra into the story by reviving the character of "Shinichi Chujo." Shogo Tomiyama assigned him to write the screenplay for GODZILLA: TOKYO SOS with GMK co-writer Masahiro Yokotani (PYROKINESIS). Tomiyama and Tezuka also brought in effects supervisor Eiichi Asada (b.1949), who joined Toho in 1973 and started working under effects director Teruyoshi Nakano (b.1933) on GODZILLA VS. MEGALON and SUBMERSION OF JAPAN.

A proponent of the traditional effects methods of Eiji Tsuburaya, Asada worked to create exciting visuals with minimal use of CGI, working closely with designer Shinji Nishikawa (GODZILLA VS. BIOLLANTE) and monster maker Shinichi Wakasa on the most effective way to bring the monsters to cinematic life. Godzilla returns with only slight modifica-

tions, the most obvious is a large scar on his chest. But, where Godzilla shines is in the performance by one of our Guests of Honor, Tsutomu Kitagawa (see Guest Biographies); aided by Wakasa's animatronic prop, Kitagawa truly makes Godzilla come to life. Kiryu returns with new weaponry, and given a weathered appearance. In addition, Kiryu's quick movements from the previous entry have been toned down, creating a much stronger sense of mass and weight.

Wakasa had originally considered reusing the "Rainbow Mothra" from the REBIRTH OF MOTHRA series (1996-1998), but Tezuka requested a design closer to the 1960s version. Wakasa and Nishikawa then decided to combine the best attributes of the 1964 Mothra and the one from GMK (2001); Mothra's size and color returned to the classic 60s-look, while the longer insect legs were inspired by the excellent 2001 version. Complimented by realistic flight and movement, the new Mothra quickly became the most popular incarnation in nearly 40 years. The two larvae are reminiscent of the 1964 version and move in a lifelike manner. A kaiju cameo is turned in by the giant turtle Kameba from YOG: MONSTER FROM SPACE (1970), but Tezuka had originally hoped to use the more popular Anguirus (which was nixed by producer Tomiyama).

While Noboru Kaneko (HUNDRED BEAST TASK FORCE: GAORANGER) plays the lead, "Yoshito Chujo," it's one of our Guest of Honors, Hiroshi Koizumi (see Guest Biographies), who steals the show from the younger cast members. After more than four decades, Koizumi reprises his role from the original MOTHRA and his presence adds an element of history to the proceedings. Akira Nakao returns in his supporting role as the Prime Minister, and Yumiko Shaku appears a cameo to bridge the events of GODZILLA AGAINST MECHAGODZILLA. GODZILLA: TOKYO SOS was the top-grossing domestic Japanese film of 2003, but it was seriously hurt at the boxoffice by the American imports FINDING NEMO and THE LAST SAMURAI. As with all of Tezuka's films, stay seated, there's more movie after the end credits.

— Keith Aiken, *Henshin! Online*

In attendance Actor Hiroshi Koizumi and Godzilla suit actor Tsutomu Kitagawa (8:45 - 9:10 PM)
Co-feature MOTHRA (7:00 PM)

NOTE ABOUT THE PRINT: Godzillafest is proud to present the San Francisco premiere of the latest Godzilla movie. GODZILLA: TOKYO SOS will be shown uncut and in the original Japanese language with English subtitles. Source: Toho.

GODZILLAFEST GUESTS OF HONOR



RUSS TAMBLYN

Born in Los Angeles on December 30, 1934 to character actor Eddie Tamblyn, Russ Tamblyn was a child star who made a transition to a successful acting career as an adult. After starring as the titular character in *THE BOY WITH GREEN HAIR* (1948) when he was just a teenager (then billed as "Rusty"), he appeared in a string of stage, radio, and motion picture productions, including the films *SAMSON AND DELILAH*, *GUN CRAZY* (both 1949), *FATHER OF THE BRIDE* (1950), and *HIGH SCHOOL CONFIDENTIAL!* (1958). His skill as a champion gymnast and acrobat at West Hollywood High School made him well-suited for the acrobatic dancing seen in *SEVEN BRIDES FOR SEVEN BROTHERS* (1954), *HIT THE DECK* (1954), his best-loved classic *WEST SIDE STORY* (1961), and the epic *HOW THE WEST WAS WON* (1962).

Mr. Tamblyn also appeared in the classic fantasy films *TOM THUMB* (1958), *THE WONDERFUL WORLD OF THE BROTHERS GRIMM* (1962), and *THE HAUNTING* (1963), and was nominated for the Academy Award® for Best Supporting Actor for his role in *PEYTON PLACE* (1957). Even after leaving the movie industry in the late 1960s to focus on his interests in the arts, he occasionally came out of semi-retirement to appear in films for friends like Dennis Hopper (*THE LAST MOVIE*, 1971) and Dean Stockwell (*WIN, PLACE OR STEAL*, 1975). He had a major comeback with the role of "Dr. Jacoby" in the cult David Lynch teleseries *TWIN PEAKS* (1990-1991) and is still acting today, appearing in such recent television outings as *BABYLON 5*.

In 1966, he starred in his only Japanese film for which he is known by kaiju eiga fans around the world — Toho's *WAR OF THE GARGANTUAS* as "Dr. Paul Stewart." Godzillafest is Mr. Tamblyn's first-ever appearance in connection with *WAR OF THE GARGANTUAS* and his appearance is sponsored by Tsuburaya Productions Co. Ltd.

- Photo courtesy of Russ Tamblyn



ED KEANE

Born in December 25, 1923 in Southern California, Ed Keane grew up in a Vaudeville family, and from a very young age was acting and singing on stage during the Great Depression. As a young man, he spoke several languages and began working for Southern Pacific Railway as a telegraph operator, but when war broke out in 1941, Mr. Keane enlisted to protect his country. After serving in the Pacific Theater, he settled in Los Angeles, and began working again for the railroad.

During the Korean War, Mr. Keane was shipped to overseas to decipher Soviet radio transmissions, and during his R&Rs in Japan, fell in love with the country. Back in Los Angeles after the war, Mr. Keane began hanging around Little Tokyo, and decided to move to Japan on the GI Bill in 1956. Soon afterwards, he became involved with the film industry, starting with *EMPEROR MEIJI AND THE RUSSO-JAPANESE WAR* (1957) — where he proved to be invaluable, since he spoke fluent Russian.

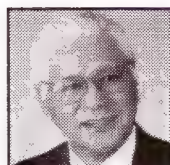
Mr. Keane co-founded the "Kokusai Agency" to hire gaijin talent for Japanese films — and US films shot in Japan, such as John Huston's *THE BARBARIAN AND THE GEISHA* (1958), Raoul Walsh's *MARINES LET'S GO* (1961) and *MY GEISHA* (1962), with Shirley MacLaine. He would often cast himself in films, and is best remembered by kaiju eiga fans as the "Mayor of New Kirk City" in *MOTHRA* (1961). During his career, Mr. Keane had the distinction of torturing Tatsuya Nakadai in the *HUMAN CONDITION* (1959) and being slapped up by Toshiro Mifune in *BOSS OF THE UNDERWORLD* (1959).

Mr. Keane can also be seen in, among others, *ATOMIC RULERS OF THE WORLD* (1957), *BATTLE IN OUTER SPACE* (1959), *THE LAST WAR* (1961) and *GORATH* (1962). Godzillafest is Mr. Keane's first public appearance in more than twenty years, and is sponsored by August Ragone, Henshin! Online.



BOB WILKINS

If you grew up in Northern California in the '70s, you most certainly will remember the late night horror movie show "Creature Features" on Friday and Saturdays, broadcast on KTVU Channel 2 Oakland, and hosted by the one and only Bob Wilkins. Bob Wilkins was a true local television icon, in Sacramento and the San Francisco Bay Area, bringing us scores of Japanese Monster Movies, was a champion for Godzilla fans all over Northern California, and also gave "Night of the Living Dead" its national TV premiere in the early '70s. After a successful nine-year run on KTVU, and five years of "Captain Comsic and 2T2," he left "Creature Features" in 1979, and handed his signature cigar over to writer John Stanley.



HIROSHI KOIZUMI

Born on August 12, 1926 in Kamakura City, Japan, Hiroshi Koizumi, graduated from Keio University in 1948, and joined NHK television as an announcer. He was selected as part of the 3rd annual Toho New Face acting class in 1951. He soon made his acting debut the following year in Kon Ichikawa's *MR. LUCKY* (1952) and appeared in four other films that same year. The handsome leading man was featured as a young urban hipster in such films as *MY WONDERFUL* and *MR. PU* (both in 1953), and found himself constantly in demand.

In 1955, Koizumi made his first appearance in Toho's fantasy films, starring as the hero "Shoichi Tsukioka" in *GODZILLA RAIDS AGAIN*. Koizumi first worked with genre director Ishiro Honda in 1957 in *BE HAPPY, YOU TWO*, and worked for Honda several times in fantasy films, most notably as scientists, such as *ATRAGON* (1963) and *CATASTROPHE*: 1999 (1974), and appeared in Godzilla's 10th, 20th, and 30th anniversary films: *GODZILLA VS. THE THING* (1964), *GHIDRAH: THE THREE-HEADED MONSTER* (1964), *GODZILLA VS. MECHAGODZILLA* (1974), and *GODZILLA 1985* (1984).

One of his best remembered roles was that of "Shinichi Chujo" in the spectacular *MOTHRA* (1961), which he reprised 42 years later for *GODZILLA: TOKYO SOS* (2003). Looking back, he cites his favorite fantasy film being Honda's *MATANGO* (1963), in which he co-starred with fellow GODZILLAFEST Guest of Honor, Akira Kubo.

Koizumi also appeared in a number of dramas and high-profile pictures for some of Japan's most famous directors, such as Mikio Naruse's *LATE CHYSANTHEMUMS* (1954), Shuei Matsubayashi's *BOMBED PEARL HARBOR* (1960) and Hiroshi Inagaki's *CHUSHINGURA* (1962). In the 1990s, Koizumi served as a producer, and also served as the popular host of the long-running game show "Quiz Grand Prix," and is still acting today. GODZILLAFEST is Mr. Koizumi's first appearance on the West Coast. Mr. Koizumi's appearance is sponsored by David Chapple, Cricket Productions.

- Photo courtesy of Hiroshi Koizumi



TSUTOMU KITAGAWA

Born December 21, 1957, Tsutomu Kitagawa joined Sonny Chiba's legendary Japan Action Club movie stunt organization in January of 1975, shortly after graduating High School in Sakuragaoka, Tokyo. Nicknamed "Kita" ("Tom" to his American friends), he quickly moved up the ranks, and became one of JAC's top stuntmen. He was assigned to the Super Sentai series, where he played the costumed blue or black rangers in Toei Company's continually-popular television series, better known in the US as "Power Rangers."

Mr. Kitagawa left the JAC organization in 1994 to become a freelance stuntman, and landed the job of playing the famous three-headed monster, King Ghidorah in Toho Motion Picture Company's 1998 production of *REBIRTH OF MOTHRA 3: INVASION OF KING GHIDORAH*. Soon afterwards, he was offered the honored role of playing Japan's most famous creation, Godzilla in *GODZILLA 2000* (1999). Mr. Kitagawa also climbed back into the monster suit again for *GODZILLA VS. MEGAGUIRUS* (2000), *GODZILLA AGAINST MECHAGODZILLA* (2002) and *GODZILLA: TOKYO SOS* (2003).

This past year, he was given the role as Action Director for the monster scenes *GODZILLA FINAL WARS*, in which he also returns as the title King of the Monsters. The film will have its World Premiere in Hollywood in late November, and open nationwide in Japan on December 14, 2004. GODZILLAFEST is Mr. Kitagawa's first-ever US appearance, and is sponsored by David Chapple, Cricket Productions.

- Photo courtesy of Tsutomu Kitagawa



JERRY ITO

Born in New York City on July 7, 1926, was the son of an American mother and a Japanese father — his father was the brother of actor Koreya Senda. After the war, Mr. Ito returned to Japan, and because of his command of Japanese and English, was snapped up quickly by Toho to appear in their spectacular stage productions, where he came into fame. It was during this period, that he was likened to American icon James Dean.

Mr. Ito was also popular and well-known entertainer and Master of Ceremonies in the nightclubs and cabarets of post-war Tokyo. Soon, Mr. Ito was tapped for a number of acting roles on television and feature films. His best-remembered — and loved — role was that of the vile "Clark Nelson," the dispicable international treasure-hunter, who snatches the Twin Faeries from Infant Island in *MOTHRA* (1961). Other fantastic film roles include *THE MANSTER* (shot in the late 1950s, but not released until the early 1960s), a US horror potboiler filmed in Japan, and Shuei Matsubayashi's end-of-the-world thriller, *THE LAST WAR* (1961). Currently, Mr. Ito lives with his wife in Southern California, and Godzillafest is his first-ever public appearance in San Francisco, and is sponsored by Clawmark Toys.



AKIRA KUBO

Born on December 1, 1936 in Tokyo, Akira Kubo made his acting debut in 1952 for director Seiji Maruyama in the youth film *ADOLESCENCE*. Kubo first worked with genre specialist director Ishiro Honda the next year in *ADOLESCENCE PART II* and the war drama *FAREWELL RABAU* (1954).

Kubo soon became a very popular young star after appearing in director Senkichi Taniguchi's *THE SOUND OF WAVES* (1954), based on the novel by Yukio Mishima, and he also appeared in films by noted directors, such as Shiro Toyoda's *THE GRASS WHISTLE* (1955) and Mikio Naruse's *A WHISTLE IN MY HEART* (1957).

Kubo appeared in many period dramas throughout his career, including Akira Kurosawa's *THRONE OF BLOOD* (1957) and *SANJURO* (1962) as well as Hiroshi Inagaki's *CHUSHINGURA* (1962) and *WIRLWIND* (1964) — and war films such as Seiji Maruyama's *RETREAT FROM KISKA* (1965) and *BATTLE OF JAPAN SEA* (1969).

As one of Toho's stable of young, popular thespians, Kubo's was cast as restless and determined young heroes, as the amesiac astronaut "Tatsuo Kanai" in Ishiro Honda's *GORATH* (1962), the tortured "Kenji Murai" in *MATANGO* (1963); nerdy "Tetsuo Torii" in *MONSTER ZERO* (1965), the photo-journalist Goro Maki in *SON OF GODZILLA* (1967), the no-nonsense SY-3 captain "Katsuo Yamabe" in *DESTROY ALL MONSTERS* (1968) and combat journalist "Taro Kudo" in *YOG: MONSTER FROM SPACE* (1970).

Kubo continues to act, and has most recently appeared in Hiroshi Teshigahara's *RIKIYU* (1989), Koreyoshi Kurahara's *HIROSHIMA* (1995) and Yutaka Osawa's *I LOVE YOU* (1999). Kubo returned to the kaiju eiga in a cameo, as the captain of a nuclear transport ship, in Shusuke Kaneko's *GAMERA: GUARDIAN OF THE UNIVERSE* (1995). *GODZILLAFEST* is Mr. Kubo's first-ever US appearance, and is sponsored by David Chapple, Cricket Productions.

- Photo courtesy of Akira Kubo



JOHN STANLEY

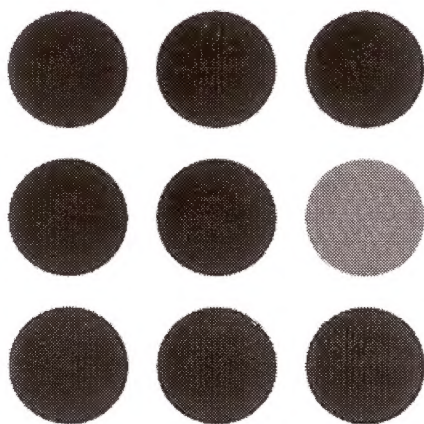
With the departure of Bob Wilkins, John Stanley hosted the popular "Creature Features" on KTVU for almost six years, and was infamous for his "Mini-Movies" that we would star in. As a columnist, covered the science fiction, fantasy, and horror scene for the San Francisco Chronicle for more than thirty years, and authored several books, including the "Creature Features Movie Guide." In the early 1970s, he wrote, produced and directed his own feature-length horror film, "Nightmare In Blood," recently released by Image Entertainment.



CLEVE HALL

Cleve Hall has been a "Creature Fabricator" for 27 years, inspired at the age of one, when his mother took him to see a double feature of *MOTHRA* and *GORG*. Four years later, after seeing *GODZILLA VS THE THING*, his destiny was set. At this early age he knew he wanted to make and play monsters. He is perhaps best known to US Kaiju eiga fans as the fabricator of the Godzilla and King Ghidorah suits (he played Godzilla) in "Pee Wee's Big Adventure."

Cleve has appeared in dozens of low-budget horror films in the '80s, always as a mad killer; and was responsible for the monster dog in "Sandlot," the creatures in "Troll" and "Terrorvision," and contributed to the gore in "Re-animator." His most recent monster project is "Monster Smash," a kaiju battle show, and the giant ant effects for Fred Olan Ray's "The Glass House." He now divides his time between making monsters, raising his daughters, and playing in the Goth band, Insecto Circus.



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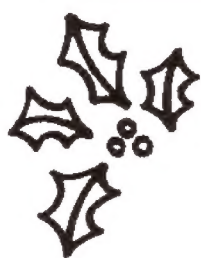
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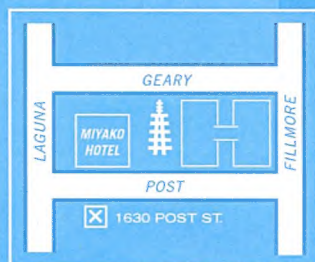
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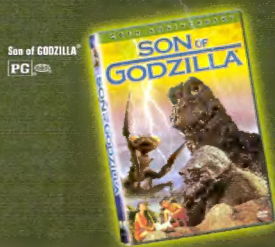
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